

**THE WOMEN'S CHORUS: EMERGENCE AND EVOLUTION IN 19TH CENTURY  
GERMANY**

by

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Dedicated to my Mom, Dad, Dr. Paul Toth, and Dr. Carmen Helena-Téllez

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## **Introduction**

Walk into any primary, secondary or post-secondary learning institution and most likely you will find a treble or women's choir included in the music department. In some way or another these ensembles that share some common repertoire will impact a young conductor's training or career. To illustrate this with my own case, in high school I began to accompany at the piano for the Treble Choirs of Jersey Community High School, and became familiar with some of the core repertoire used for it. During my undergraduate work I conducted a children's choir, which exposed me to the subgroup of common repertoire used for treble voices and sometimes for women's voices. As a doctoral student, I had the privilege of conducting the Indiana University Women's Chorus.

My experience conducting the Women's Chorus had a major impact on my growth as a conductor. It was an extremely positive experience as the progress of the singers was fast and unified. The young vocalists encouraged each other, which in turn inspired me to do as much as I could to serve them as a conductor. However, in the process I noticed that programming dynamic and engaging concerts became more challenging than it was usual with a mixed choir because of a lack of available repertoire. Works by canonic and established composers were often either out-of-print, never published, or only available in outdated editions. To combat this problem we performed many creative programs often weaving lieder in with choral works, simply because there was not enough repertoire of high musical or editorial quality to develop a narrative line, thematic design or even a historical survey.

Given these experiences, I have decided to dedicate a substantial part of my future research and professional activity to the exploration and performance of repertoire for women and treble voices, with the ultimate aim of creating a resource that documents this repertoire with its diverse historical and cultural contexts, and its specific performance practices. I begin this long-term work with this doctoral document examining a geographical area, Germany, that generated repertoire for women and treble choirs that remains in professional and educational practices of Western music. The approach will include

several perspectives: I examine specifically the growth of the women's choirs in Germany and I look into the choral output for high voices by major composers from Germany and Austria. I also highlight certain pieces of each composer to show how the writing for women's choirs developed in complexity through the 19<sup>th</sup> century. Along the way, I was surprised to find many pieces that were unpublished or out of print. I include these relatively unknown works in tables found throughout the paper. I hope that in this manner I can contribute to the appreciation of this important segment of the choral repertoire that reflects both a musical and social impact.

## Chapter 1: Brief History of Women's Choirs Before the Romantic Era

Although this paper will address the history-making surge of women's choirs during the Romantic Era, women's choirs certainly existed before this time in diverse contexts. Before the nineteenth century, males served as the foundation for choral singing overall, but women still actively participated in many secular choral settings and some sacred choral performances. As early as the third century groups called Arian choirs, comprised solely of women, emerged as standard musical institutions in an area within what is now known as Syria. They constitute the earliest known choirs composed entirely of women.<sup>1</sup>

The music scholar Sophia Drinker explains that already in the middle of the second century "some of the church leaders sponsored the singing of women and girls in liturgical choirs. So proficient an instrument for furthering Christian ideals was at first highly valued, always, of course, with the understanding that Christian words and melodies be provided." She goes on to say that Clement of Alexandria intended an official status for the girl singers and to transform the "old women's rituals into a Christian ceremony." The most famous center was the community in Antioch where women musicians flourished. The chronicles by hymnographer and theologian Ephrem of Syria (ca. 306 – 373) contain the first documented account of a girls' or women's ensemble. No other information from this time has survived.<sup>2</sup>

After Constantine's recognition of Christianity as the official religion of the Roman Empire in 325 A.D., all singing in the church service became the responsibility of choirs comprised of men and boys. This mandate limited the progress of women's choirs and little changed throughout the Middle Ages. However, although women did not sing in the public church services at large, they did form

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<sup>1</sup> Victoria Meridith. "The Pivotal Role of Brahms and Schubert in the Development of the Women's Choir." *The Choral Journal* v. 37, no. 7, (1997). 7.

<sup>2</sup> Ibid.

cloistered groups and sing in convents.<sup>3</sup> Saint Hildegard of Bingen (1098-1179), a German Benedictine abbess, visionary, writer, and composer, is the best-known composer of music for convent singing. Her works give us an extraordinary insight into the practice of singing by cloistered women in the 12th century.<sup>4</sup>

Hildegard's lyrical and dramatic poetry shows great imagination and often speaks in the apocalyptic language of her famous visions. Her writing style, though unique, shares qualities similar to that of earlier poets Notker Balbulus (9<sup>th</sup> century), Peter Abelard (1079-1142) and Walter of Châtillon (1166-1219). Her songs invite meditations upon visionary texts that address complex theological issues. Hildegard set many of her texts to monophonic melodies, and collections of musical settings of her texts go back to the 1140s.<sup>5</sup>

Although Hildegard's musical settings may seem as if they are drawn from plainchant, scholars regard her music as being highly individual. Ian Bent points out that Hildegard's "hymns and sequences are nearly syllabic, while prolix responds are extravagantly complex, with elaborate melismas extending up to 75 notes; antiphons occupy a stylistic middle ground, alternating syllabic and melismatic styles." Her music not only graced the halls of the convent but also, at times, came into use in the regional liturgies at Rupertsberg and Disibodenberg. Manuscripts kept at the Cistercian monastery of Villers indicate that other convents, besides Hildegard's own, sang her music. Hildegard's compositions, innovative for their time, are still sung by choirs of high voices today, enchanting modern listeners with their imaginative melodies and texts.

The antiphon below, edited and transcribed into modern notation by Cheryl Lynn Helm, illustrates the genius of Saint Hildegard of Bingen. From the beginning of the work, an elaborate melisma decorates the first syllable of the piece. Nonetheless, this piece is not entirely melismatic, as one can see in the third line of the piece, in which there are frequent instances of syllabic settings of the text. The

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<sup>3</sup> Meredith, "The Pivotal Role of Brahms and Schubert in the Development of the Women's Choir," 7.

<sup>4</sup> Ian Bent, "Hildegard of Bingen," *Grove Music Online* (accessed December 3, 2010).

<sup>5</sup> Ibid.

piece has a large range, an octave and a half, and would not be suitable for an inexperienced choir. The poetry, quite complex for its time, is sacred but not scriptural. Most settings of chant during the 12th century were preselected texts laid out by the Catholic Church. Hildegard's use of original poetry coupled to newly created music place this and other similar works of Hildegard's oeuvre apart from other composer's works of this time period. The beauty of the poetry and the marriage of the poetry with the chant make this piece a true work of art. This work gives us an indication of the potential of women's choirs, cloistered or in the fringes of public life, to manifest unique and unexpected musical and social possibilities. (See Example 1, next page).

## Musical Example 1.

Hildegard von Bingen, *Virtu Sapientia*<sup>6</sup>

**O Virtus Sapientiae**  
Hildegard von Bingen (1098-1179)

<p>O virtus Sapientiae, quae circuiens circuiisti comprehendendo omnia in una via, quae habet vitam, tres alas habens, quarum una in altum volat, et altera de terra sudat, et tertia undique volat. Laus tibi sit, sicut te decet. O Sapientia.</p>	<p>O strength of Wisdom who, circling, circled, enclosing all in one lifegiving path, three wings you have: one soars to the heights, one distils its essence upon the earth, and the third is everywhere. Praise to you, as is fitting. O Wisdom.</p>
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Edited by Cheryl Lynn Helm, 2004

While women sang music on secular topics inside the home during the Renaissance, compositions written specifically for public performance by individual women or for performing groups consisting only of women were not common. Significant changes occur in the 17th century, as choral ensembles played an important role in women's educational institutions. The four Venetian Ospedali, or orphanages,

<sup>6</sup> Hildegard von Bingen. "O Virtus Sapientiae." edited by Cheryl Lynn Helm, 1: CPDL.

famous for their female choirs, attracted the attention of many major composers of the Baroque Era. The Ospedali, established in the 14th century to care for destitute and abandoned Venetian girls, gradually evolved into prominent music conservatories. Among the composers that wrote music for these types of institutions we can include Hasse, Porpora, Pergolesi, Galuppi, and Vivaldi.<sup>7</sup> One of the earliest and most famous works of this time is a setting of the Magnificat by Nicola Porpora (1686-1768). This work, written for the orphans of the Ospedali degli Incurabili, may be the earliest major work written for “girls’ choir” and orchestra.<sup>8</sup>

In the late 18<sup>th</sup> century, the formation and abundance of choral societies, clubs, and festivals fostered new performance opportunities and exposure to choral music for a larger number of women than in past centuries.<sup>9</sup> During this time period, schools in England, the United States, Germany, Switzerland and Russia included singing as an important part of their educational and social programs. Even though educational systems embraced women’s choral singing, Classical Era composers composed little original music for the women’s chorus. Because the women’s chorus had not yet established itself as an acceptable outlet for public performances, composers such as Ludwig van Beethoven and Georg Philipp Telemann stuck to writing simple canons for female groups, for they could repurpose these works for other types of ensembles.<sup>10</sup>

Women, for the most part, continued to be forbidden to sing in church. If women were to be used at all, women and men sang in separate groups. At the end of the 18<sup>th</sup> century this began to gradually change with more mixed-choirs finding their way into protestant religious services. Catholic services still used all male choirs. The secular-world started to embrace similar social changes after specific practices of the Protestant Reformation began to penetrate Catholic societies. With more women singing and

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<sup>7</sup> Meredith, “The Pivotal Role of Brahms and Schubert in the Development of the Women's Choir," p.7.

<sup>8</sup> Ahlquist, Karen. *Chorus and Community* (Champaign: University of Illinois Press, 2006), 256.

<sup>9</sup> Donald Jan Armstrong, “A Study of Some Important Twentieth-Century Secular Compositions for Women's Chorus with a Preliminary Discussion of Secular Choral Music from a Historical and Philosophical Viewpoint” (1968), 2.

<sup>10</sup> Meredith, “The Pivotal Role of Brahms and Schubert in the Development of the Women's Choir," 7.

interacting in the arts, more composers started composing for this new type of mixed ensemble. As mixed-choirs became more popular, the birth of the Berlin Singakademie took place in 1791. This group, originally conducted by Johann Friedrich Fasch was later led by Mendelssohn's teacher Carl Friedrich Zelter and Johannes Brahms.<sup>11</sup>

## **Chapter 2: The Beginning of the Romantic Era: Overview of Women's Choruses in 19<sup>th</sup> Century Germany**

The 19th century marks the blossoming of repertoire written for women's choirs. Important social changes in the Romantic Era allowed women musicians to participate in religious services in Protestant Churches, a practice that was not accepted in earlier times with much regularity. By contrast, the Roman Catholic Church did not allow women to participate regularly in the service. This continued as late as 1903, when Pope Pius X stated in his *Motu Proprio* that women were banned from performing in the mass.<sup>12</sup> Because of the Catholic Church's ban against using women in church services, choral music-making that included women happened away from the church, and often took place as part of the private life of the Enlightenment Era (ca. 1685-1789). Writers, political leaders, philosophers, artists and other thinkers of the Enlightenment sought to evaluate and understand life by way of scientific observation and critical thinking rather than through religion and social conventions. This way of reasoning led to the political and cultural atmosphere of the early 1800s that allowed greater freedom and the rise of a middle-class society. Choral singing began its development as a social outlet for singers not associated with churches. Although festivals and societies depended initially upon the existing cathedral

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<sup>11</sup> Nick Strimple. *Choral Music in the Nineteenth Century* (New York: Amadeus, 2008), 73.

<sup>12</sup> Armstrong, "A Study of Some Important Twentieth-Century Secular Compositions for Women's Chorus with a Preliminary Discussion of Secular Choral Music from a Historical and Philosophical Viewpoint," 14.



choirs, the groups began attracting amateurs quickly and the growth of these types of groups continued throughout the nineteenth century.<sup>13</sup>

Most of the major composers in Germany during the Romantic era wrote partsongs to meet the rising demand for choral music. Besides the typical SATB partsongs, works written for male choruses were numerous, much more than those composed for women's choruses.<sup>14</sup> During the nineteenth century music clubs, glee clubs, and musical societies of male, female and mixed combinations of singers flourished in Germany. Unlike the church or the opera house of the nineteenth century, the choral society served both as a musical activity and as a social outlet. In addition to the musical role of these choral societies, the social changes for women that happened within these groups were also of importance. As the mixed-chorus idea grew, women gained access to the act of singing on an equal basis with men.<sup>15</sup>

The growth of amateur singing in the secular realm can be attributed to the political and social reconfiguration that came as a result of the Enlightenment and the bourgeois culture. Musical culture spread rapidly among the urban middle classes and centered around an increasing number of cities in Germany. While the composition of music written for the church and the royal courts declined, music written and performed in urban areas increased. This societal change impacted not only social circles but also had an impact on political movements of the time.<sup>16</sup> The most notable was the revolution of 1848, which was prompted by liberal ideas and the concept of pan-Germanism. This movement by the lower classes sought to unify the many German-speaking lands around Europe. Before the unrests of 1848, mixed choirs allowed men to mix with women socially, while also offering a gathering place to discuss political events of the time. When compared to female choral societies, the male-voice choir movement displayed a distinctively political charge. Student choral societies became particularly popular, and at some point, would be considered a threat to the ruling party in Germany. After the failure of Germany's

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<sup>13</sup> Ibid.

<sup>14</sup> Judith Blezzard. "Sing, Hear. Judith Blezzard Surveys the Neglected Repertory of the German Romantic Partsong." *The Musical Times* 134, no. 1803 (1993), 254-255.

<sup>15</sup> Ahlquist, *Chorus and Community*, 266.

<sup>16</sup> Ludwig Finscher, "Germany," *Grove Music Online* (accessed November 1, 2010).

1848-9 revolution<sup>17</sup>, the male-voice choir adapted to the subsequent conservative backlash, and became merely a social institution and not a scene for political change. Coincidentally, this societal transition would allow for more women to take preeminence in choirs.

Choral singing afforded women new social, intellectual and physical opportunities. The choral performance outlet didn't promote self-display and was in line with the restrained role of women at the time, but choirs allowed women to participate publicly in a musical activity without claiming an inappropriate professional ambition.<sup>18</sup> Women from the aristocratic and upper-middle-classes would often meet for singing or "choral" practices in drawing rooms of large houses. These types of gatherings became so popular that often women would go from one gathering to another, sometimes singing up to five hours a day. The events emphasized more the social nature of the gathering rather than the music-making. It is, however, one of the first times in German history when women started to gather on their own to produce their own music.<sup>19</sup>

During the early Romantic Era it more occasions began to emerge for women singing in public concerts of mixed choirs. By contrast, all-women's choirs prospered privately, and public performances were far less common compared to those of men-only glee clubs or choruses. Women's status in society still restricted their participation in public concerts and impacted the amount of music written for female groups. Because of this, limited availability of serious repertoire for women's choir further affected its development. Nonetheless, although women groups were not numerous and certainly not as historically significant as the festivals and societies for mixed choirs, the cultural impact of these ensembles was

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<sup>17</sup> The German Revolution was part of a series of uprisings that broke out in nearby countries in 1848. Sometimes called the March Revolution, the people expressed discontent with the autocratic political structure from the former Roman Empire. Also labeled pan-Germanism, this popular sentiment wanted more liberal policies, democracy and freedom of speech.

<sup>18</sup> Ahlquist, *Chorus and Community*, 268.

<sup>19</sup> Meredith, "The Pivotal Role of Brahms and Schubert in the Development of the Women's Choir," 8.

significant. These singing groups inspired women to reach social and political gains, leading to goals such as working outside of the home and the right of suffrage.<sup>20</sup>

During the beginning phases of the development of women's choirs, the repertoire was largely sacred. Gradually, these choral groups began to free themselves from the church repertoire as composers such as Schubert, Schumann, and Brahms began to look to secular literature and poetry for the inspiration for their choral texts.<sup>21</sup> Since little music exists for the women's chorus before 1800 and printing costs were high, repertoire for these groups was scarce. The quality of the music for these groups varied widely as it included popular, folksong arrangements and adapted sacred music from other choral scorings. New works by Schubert and Schumann helped grow the repertoire for women's chorus and also inspired other German composers to compose for this medium.<sup>22</sup>

The secular choral groups active in Germany at the beginning of the Romantic era arose in the midst of a society that was inherently musical. Choirs served as both social and musical outlets for the different classes in German society. Most of the choral groups of the time were assembled by the upper class, but as the nineteenth century progressed, music became more accessible to the lower classes. It would not be uncommon to find a middle-class German family with a piano in the home, engaging in musical study as a regular part of their daily routine. Demands for pianos and music publishers grew as the century progressed. The now famous piano brands of Bechstein, Blüthner, and Grotrian-Steinweg opened their factories at this time. With more pianos being produced, composers and publishers rushed to make enough music available for the amateur musician. With the growth of these new publishing companies, the music of composers could be disseminated over a larger area. Amateur performers and

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<sup>20</sup> Armstrong, "A Study of Some Important Twentieth-Century Secular Compositions for Women's Chorus with a Preliminary Discussion of Secular Choral Music from a Historical and Philosophical Viewpoint," 22.

<sup>21</sup> Ibid.

<sup>22</sup> Meredith, "The Pivotal Role of Brahms and Schubert in the Development of the Women's Choir," 8.

<sup>22</sup> Armstrong, "A Study of Some Important Twentieth-Century Secular Compositions for Women's Chorus with a Preliminary Discussion of Secular Choral Music from a Historical and Philosophical Viewpoint," 22.

composers were influenced by each others' activity, sparking a virtuous cycle of more demand and more productivity. Towards the middle and end of the century, emerging publishing companies such as Litolff, Peters, Breitkopf & Härtel, Payne, and Eülenburg fostered music education by providing consumers with cheap editions of music for the home.<sup>23</sup>

Musical societies arose throughout Germany. As construction for concert halls and more intimate halls for chamber music flourished, the more elite ensembles such as the Meiningen Hofkapelle toured the country allowing music to spread to a greater number of patrons.<sup>24</sup> Leadership roles began to form within these musical societies, including not only a musical director, but often a governing board that dealt with social and monetary issues. These boards and governing bodies started out as comprised completely by men, but as the century progressed, women soon became leaders and/or members of the boards of choral societies and choral groups. This, in turn, offered opportunities for management in musical and non-musical arenas outside of these societies.<sup>25</sup>

One example of this musical and cultural reform exists in the history of the Musikverein of Darmstadt. This musical society, founded in 1843, emerged as one of the first groups that permitted its female members to vote. Besides being able to vote, female members served on the board of directors and on the musical committee in charge of running the choral rehearsals. Although only thirteen of the three hundred founding members of the society were women, almost all of them became leaders in the group. Women's participation in this group grew as the society grew in popularity, female chorus members could only join through the recommendation of a male relative.<sup>26</sup>

While in 1846, choruses still held political discussions and secular mixed choirs flourished, because of the political situation in Germany and surrounding countries the personnel of the choirs changed after 1848. As the century progressed and liberal movements faltered, women began to join both

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<sup>23</sup> Finscher, "Germany."

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<sup>25</sup> Ahlquist, *Chorus and Community*, 268.

<sup>26</sup> Ibid.

mixed choruses and female choruses in greater numbers while the number of men in mixed choirs decreased. Of note is the marital status of women in musical societies. As was the case earlier in the century, over 90 percent of the women in choruses were single and young. This information suggests that, throughout the century, married women still gave their top responsibility to the home, and that musical societies continued to function as suitable social meeting places for both sexes to find suitable marriage partners.<sup>27</sup>

At the beginning of the 19<sup>th</sup> century, composers used the folksong extensively in music for the women's choir, but this compositional and performance practice gradually declined as the century progressed and composers such as Schumann and Brahms used different types of text as inspiration for their compositions. As German cities became cultural and social centers with a specifically urban early industrial economy, composers slowly replaced the folksong with urban genres like the street ballad, the political song and the worker's song.<sup>28</sup>

### **Chapter 3: Franz Schubert and His Music for Women's Choirs**

Franz Schubert (1797-1828) was the first major German composer of the modern era to write music specifically for the treble chorus.<sup>29</sup> Victoria Meredith, alongside other scholars, believes that his works bridge the style of the late Classical Period into the early Romantic Period.<sup>30</sup> The majority of scholars, however, see him as early Romantic Era composer who had considerable influence on the composers who came after him. As mentioned earlier, the Romantic Era welcomed a new practice of amateur music-making, and women appeared regularly in public concerts of mixed-choral societies. Still,

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<sup>27</sup> Ibid.

<sup>28</sup> A precursor to the *The Internationale*, a famous socialist, communist, Marxist, social-democratic, and anarchist anthem.

<sup>29</sup> This remark does not include the work of Hildegard of Bingen

<sup>30</sup> Meredith, "The Pivotal Role of Brahms and Schubert in the Development of the Women's Choir," 8.

women's position in society remained tied to the home and the raising of children. The study of music and music-making in the household gained more prevalence precisely during Franz Schubert's lifetime, even as the public performance of women-only choral societies was not yet common. The works of Franz Schubert and later those of Johannes Brahms began the road towards serious repertoire for women's choruses that emerged by the end of the nineteenth century.<sup>31</sup>

Schubert had first-hand experience with treble timbres as a child, as he sang for five years with the Hofkapelle choir in Vienna, now known as the Vienna Boys' Choir, starting in 1808. Entrance into the choir was highly competitive and Schubert was one of the 130 male students ranging from age eleven to university age trained by the Piarist Monks<sup>32</sup> who originally founded the choir and the school. Schubert's experience in the choir had a profound influence on the young composer, who later turned to writing music for treble choirs and possibly women's choirs.

After his voice changed, Schubert went to work as an instructor at Normalhauptschule in 1816. Schubert wrote polyphonic songs and choruses throughout his entire career, but the majority of Schubert's partsongs or choruses were written for men's choir. This corresponds to the social status of women in the early 19th-century and the non-existence of women's choirs outside the home. We know that as the century progressed composers moved towards writing comparable amounts of repertoire for both men's and women's choirs. Therefore it may be surmised that Schubert's early music for the Hofkapelle choir was originally conceived for boys' voices, and likely was later adopted for women's choirs as his secular professional practice progressed.<sup>33</sup>

Schubert's music represents the earliest large source of compositions for the treble choir after the Renaissance. At the heart of Schubert's repertoire for treble voices are his three- and four-part choruses,

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<sup>31</sup>Meredith, "The Pivotal Role of Brahms and Schubert in the Development of the Women's Choir," 8.

<sup>32</sup> The Piarist Monks were an order of pedagogues, whose aim was to educate poor children in their schools.

<sup>33</sup> Armstrong, "A Study of Some Important Twentieth-Century Secular Compositions for Women's Chorus with a Preliminary Discussion of Secular Choral Music from a Historical and Philosophical Viewpoint," 15.

eight in total. Also in his compositional output are five unison choruses, several canons, and many duets and trios that are now often performed by women's ensembles. Among his works for treble voices, *Das Leben D.269*, *Das grosse Halleluja D.442*, and *Schlachtlied D.443* were written from 1815 to 1816 while he served as a school teacher early in his career. These pieces are short, strophic and mainly homophonic compositions in which the voice parts are reinforced by the piano accompaniment. It is believed that these pieces served as compositional exercises in arranging while also serving a dual purpose as musical exercises for his students to sing.<sup>34</sup>

Later in his career, between 1820 and 1827, Schubert wrote four compositions for treble chorus, including *Der 23. Psalm, D.706*, *Gott in der Natur D.757*, *Coronach D.836*, and *Ständchen D.920*. These pieces are longer and more fully developed compositionally than his four earlier choruses. As in his earlier pieces, Schubert pays careful attention to detail in the harmonic movement and the contour and grace of the melodic line. His choral writing is similar to that of his Lieder, in that Schubert takes great care in matching his text to a beautifully contoured melody. The pieces contain independent piano accompaniments that aid in both the color and expression of the selected texts. At least three of his choral works for treble voices had public performances by boys' choirs during Schubert's lifetime. The pieces circulated after Schubert's death and these compositions became part of the canon of the women's chorus repertoire.<sup>35</sup>

*Coronach D.836*, a setting of a text from Sir Walter Scott's *Lady of the Lake*, is Schubert's earliest substantial choral work. It is also one of only twenty-two of Schubert's choral works to be published during his lifetime. *Der 23. Psalm D. 706* and *Ständchen D.920* were composed for Schubert's friend Anna Fröhlich while at the Vienna Conservatory. Schubert and Anna Fröhlich were quite close and it is because of this relationship that some historians think that these pieces were the first pieces of the Romantic era specifically written for women's chorus. Schubert does not specially note this in his

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<sup>34</sup> Meredith, "The Pivotal Role of Brahms and Schubert in the Development of the Women's Choir," 8.

<sup>35</sup> Ibid.

writings, so only the circumstances surrounding the composition support this hypothesis. It is interesting to note that these pieces remain his most popular works in this genre. Schubert's *Gott in der Natur* D.757 had the most performances at the conservatory, private concerts, and at public concerts. Schubert accompanied the conservatory singers in the premiere of the piece at the newly created Philharmonic Society's concert on March 8<sup>th</sup>, 1827.<sup>36</sup> After the first public performance of *Ständchen* D.920 by the Philharmonic Society on January 24, 1828, Schubert is said to have mentioned to Anna Fröhlich, "Really, I never realized it was so beautiful." Later reviews of performances by the Allgemeine Musikalische Zeitung on March 26<sup>th</sup> of 1828 raved that the piece was "among the most charming" of Schubert's works. *Der 23. Psalm*, D.706 had a similar reception on September 7<sup>th</sup>, 1826, and was so well received that the audience cheered for it to be repeated.

A last piece of interest is a setting of *Gesang der Geister über den Wassern* D.714, now better known in its men's choral setting.<sup>37</sup> Being that men's choirs were more popular in Germany during this time, composers would often adapt the same piece for different types of ensembles.<sup>38</sup> In *Der 23. Psalm* D.706 Schubert sets the treble voices in a mostly homophonic manner against an independent piano part. At times the piano part mirrors the voices. In m.13, Schubert has the voices enter at a measure apart and more movement begins to happen in the secondary voices. In mm. 23-48 the voices move again in a homophonic motion as the harmonies become more chromatic in the voice and the piano. The rhythm of m. 13 is repeated but now with different harmonies as the piece enters into its coda section and ends. In this composition the voices act similarly to Schubert's works for solo voice and piano. This piece allows Schubert to have more parts at his disposal but he often uses the vocal parts in homophony so that the text can be heard. Unlike most of Schubert's Lieder, the text of this piece, a Psalm, is a sacred text. Similar to his Lieder, Schubert lets the text guide the harmonies and structure. Additionally, the striking

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<sup>36</sup> Meredith, "The Pivotal Role of Brahms and Schubert in the Development of the Women's Choir," 8.

<sup>37</sup> Armstrong, "A Study of Some Important Twentieth-Century Secular Compositions for Women's Chorus with a Preliminary Discussion of Secular Choral Music from a Historical and Philosophical Viewpoint," 15.

<sup>38</sup> Meredith, "The Pivotal Role of Brahms and Schubert in the Development of the Women's Choir," 8.



partnership of the piano and the melody in the voice parts makes this piece one of significance. (See Example 2)

## Musical Example 2.<sup>39</sup>

Franz Schubert, *Der. 23. Psalm*, 1

**PSALM 23** FRANZ SCHUBERT  
(1797 - 1828)

*Adagio*  $\text{♩} = 80$

Soprano *p* The

Alto *p*

Accomp *pp* *sempre legato*

5 Lord is my she-pherd, I shall not, shall not not  
Gott ist mein Hirt. mir wird nichts man - - - not

5 want. He is my shep-herd; I shall not, shall not  
- geln. Gott ist mein Hirt. mir wird nichts man - - - not

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<sup>39</sup> Schubert, Franz. "Psalm 23." edited by Denis Mason, 4: [www.cpdl.org](http://www.cpdl.org).

# Musical Example 2, continued.

2

12

want. He fee - de - th me in pas - tures green. He  
- geln. er la - gert mich auf grü - ne wei - de, er

15

lea - de - th me be - side still wa - ter. He fee - de - th me in  
lei - tet mich an sti - llen bä - chen, er la - gert mich auf

18

me, he  
mich, er

pa - stures green he lea - deth me be - side still wa -  
grü - ne wei - de, er lei - tet mich an sti - llen bä -

3

Musical Example 2, continued.

21 NB rhythm for english

*ppp* - ters. He shall con - vert my  
- chen, er labt mein schmach - en - des Ge -

24

soul and bring me forth in paths of righ - teous - ness for  
- mit er führt mich auf ge - rech - tem stei - ge zu

27 *f sempre* *dim* *pp*

his names sake yea,  
sei - nes na - mens ruhm. Und

*f sempre* *dim* *p* *pp*

## Musical Example 2, continued.

4

31

though I walk through death's dark sha-dow'd vale, yet will I fear no  
wall' ich auch im to-des-scha-tten ta-le, so wall' ich oh-ne

35

e-vil; thy rod and staff com-fort me, yea, though I walk through  
furcht, denn du be-schü-ttest mich, und wall' ich auch im

39

death's dark sha-dow'd vale, yet will I fear no e-vil for  
to-des-scha-tten ta-le, so wall' ich oh-ne furcht, denn

## Musical Example 2, continued

5

43

thou art still with me; *p* thy rod and staff they  
 du be-schü-tzest mich, dein stab und dei-ne

thy rod and staff they  
 dein stab und dei-ne

*dim* *p*

48

com-fort me, they com-fort me, they com-fort, they com-fort me, they com-fort  
 stü-tze sind mir i-mmer-dar mein trost, sind mir i-mmer-dar mein trost, mein

53

me *p* Thou hast pre-pared a  
 trost Du rich-test mir ein

Thou  
 Du

*pp* *p*

# Musical Example 2, continued.

6  
57

ta - ble for me a - gainst them that trou - ble me, *pp* thou  
freu - den - mahl im an - ge - sicht der fei - de - zu, du  
hast pre - pared a ta - ble for me  
rich - test mir ein freu - den - mahl *pp*

60

hast an - oin - ted my head with oil, and my cup shall be  
salbst mein haupt mit ö - le, und *pp* schenkst mir vo - lle,  
shall be  
be - cher

63

full, it shall be full *p* Thy kind - ness and thy  
vo - lle be - cher ein, mir fol - get heil und

Musical Example 2, continued.

66 7

mer - cy shall ev - er fol - low me; and I will  
se - li - gkeit in die - sem le - ben nach, einst ruh' ich

*pp*

70

dwell for e - ver in the house of the Lord. Thy  
ew' - ge zeit dort in des ew' - gen haus, mir

*PPP*

73

kind - ness and thy mer - cy shall e - ver fol - low, fol - low  
fol - get heil und se - li - gkeit in die - sem le - ben

shall in

shall in e - ver fol - low, fol - low  
die sem le - ben



## Musical Example 2, continued

8

77

*perdendosi*

me, and I will dwell for e - ver in the house,  
 nach, einst ruh' ich ew' - ge zeit

ruh' will dwell ich

*perdendosi*

80

in the house of the Lord, e - ver -  
 dort in des ew' the in des ver gen

83

*f* *dim* *p*

- more  
 haus.

*f* *dim* *molto* *rall - en - tan - do*

*molto dim* *pp* *ppp* *pppp*

The following works were written for treble or women's chorus by Schubert. Items are ordered by the Deutsche catalog number as enumerated in W. Dürr, A. Feil, C. Landon and others in *Franz*

*Schubert: Thematisches Verzeichnis seiner Werke in chronologischer Folge von Otto Erich Deutsch*,  
 Neue Ausgabe sämtlicher Werke, viii/4 (Kassel, 1978),<sup>40</sup>

**Table 1. Schubert's Works for Treble or Unspecified Voices**<sup>41</sup>

<b>D</b>	<b>Title</b>	<b>Forces</b>	<b>Text</b>	<b>Composed</b>	<b>Published</b>
17	Quell'innocente figlio, version 2	SS	Metastasio	c 1812	1940
33	Entra l'uomo allor che nasce, version 2	S,A	Metastasio	Sept-Oct 1812	1940
61	Ein jugendlicher Maienschwung	3vv	Schiller	8 May 1813	1897
69	Dreifach ist der Schritt der Zeit (2)	3vv	Schiller	8 July 1813	1892
130	Der Schnee zerrinnt (1), canon	3vv	Hölty	c 1815	1892
131	Lacrimoso son io, canon, 2 versions	3vv		?Aug 1815	1892
169	Trinkleid vor der Schlacht	2 unison choruses, pf	T. Körner	12 March 1815	1894
170	Schwertlied	1v, unison chorus, pf	Körner	12 March 1815	1873
183	Trinklied (Ihr Freunde und du gold'ner Wein)	1v, unison chorus, pf	A. Zettler	12 April 1815	1887
189	An die Freude	1v, unison chorus, pf	Schiller	May 1815	1829, op. 111/1
199	Mailied (Grüner wird die Au)	2vv/2 hn	Hölty	24 May 1815	1885
202	Mailied (Der Schnee zerrinnt) (2)	2vv/2 hn	Hölty	26 May 1815	1885

<sup>40</sup> Finscher, "Germany."

<sup>41</sup> Robert Winter. "Schubert, Franz." Grove Music Online. Oxford Music Online  
 <<http://www.oxfordmusiconline.com/subscriber/article/grove/music/25109pg2>>. [accessed Sept 11,  
 2010].

203	Der Morgenstern (2)	2vv/2 hn	Körner	26 May 1815	1892
204	Jägerlied	2vv/2 hn	Körner	26 May 1815	1892
205	Lützows wilde Jagd	2vv/2 hn	Körner	26 May 1815	1892
244	Willkommen, lieber schooner Mai, canon, 2 versions	3vv	Hölty	?Aug 1815	1892
253	Punschlied: im Norden zu singen	2vv	Schiller	18 Aug 1815	1887
269	Das Leben	SSA, pf	Wannovius	25 Aug 1815	1849
357	Gold'ner Schein, canon	3vv	Matthisson	May 1816	1892
442	Das grosse Halleluja	Chorus, pf	Klopstock	June 1816	c1847
443	Schlachtlied (1)	Chorus, pf	Klopstock	June 1816	1895
521	Jagdlied	Unison vv, pf	F. Werner	Jan 1817	1895
706	Der 23. Psalm	SSAA, pf	Trans. M. Mendelssohn	Dec 1820	1832, op. 132
757	Gott in der Natur	SSAA, pf	E.C. von Kleist	Aug 1822	1839
836	Coronach (Totengesang der Frauen und Mädchen)	SSA, pf	Scott, trans. Storck	1825	1826, op. 52/4
873	Canon, a sketch	6vv	-	?Jan 1826	1974

920	Ständchen (formerly 921)	A, SSAA, pf	Grillparzer	July 1827	1840, op. 135
988	Liebe säuselen die Blätter, canon	3vv	Hölty	?1815	1873

## Chapter 4: Robert Schumann and Felix Mendelssohn

### Robert Schumann

While Franz Schubert is generally considered the first modern German composer to compose for treble voices, Robert Schumann is thought to have been the first major Romantic Era composer to compose works specifically for female choirs in a secular context.<sup>42</sup> In 1848 and 1849 Schumann shifted his compositional focus from writing large scale works to writing chamber works for the home and for amateur singing groups. In 1849, he finished a series of *Romanzen* for female voices. The tone of these works is lighthearted in opposition to the world events of the time. Schumann is quoted as saying in a letter to Brendel that it was his job ‘to tell, in music, of the motivating sorrows and joys of the times’.<sup>43</sup>

In Schumann’s choral music one finds clear folk melodies but also straightforward and elegant harmonies. His partsongs are filled with syllabic settings of the poetry. Example 3 is but an example of this characteristic. His use of parallel 3rds and 6ths in his vocal chamber music brings to life the personalized message of the poetry into a bold statement of one collective voice.<sup>44</sup> Below is a table showing his contribution to the women’s chorus repertoire.

In Schumann’s choral music one finds clear folk melodies but also straightforward and elegant harmonies. His partsongs are filled with syllabic settings of the poetry. Example 3 is but an example of this characteristic. His use of parallel 3rds and 6ths in his vocal chamber music brings to life the personalized message of the poetry into a bold statement of one collective voice.<sup>45</sup>

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<sup>42</sup>Armstrong, “A Study of Some Important Twentieth-Century Secular Compositions for Women's Chorus with a Preliminary Discussion of Secular Choral Music from a Historical and Philosophical Viewpoint,” 16.

<sup>43</sup>Eric Daverio."Schumann, Robert," *Grove Music Online. Oxford Music Online*  
<http://www.oxfordmusiconline.com/subscriber/article/grove/music/40704pg17> (accessed 09/13/2010)

<sup>44</sup>Ibid.

<sup>45</sup> Daverio. “Robert Schumann”

*Die Kapelle*,<sup>46</sup> the sixth in the series of *Romanzen*, illustrates Schumann's contrapuntal mastery (See Example 3). This piece is a double canon in which the first canonic theme in the first soprano is imitated at the fourth below in the first alto at the time distance of one measure; and the second canonic melody is introduced at the same time in the second soprano and imitated at the fourth below in the 2<sup>nd</sup> alto. Not uncommon to Schumann's style, the piece is neither harmonically nor rhythmically simple. This slow contrapuntal piece's subject is immediately introduced with the second subject entering only a beat later. Two similar entrances occur in the same fashion in the lower parts one measure later. In m. 5 the voices come together for a brief cadence after which the soprano voice starts with a new subject followed by an answer in the alto voice. The second soprano and second alto are also in imitation of one another. After a short bit of episodic material at m. 9, the different themes are developed throughout the piece until m. 32. At m. 32 the music starts to come to a more homophonic texture leading to the final cadence on the final measures of the piece. Schumann's piece is not just a compositional exercise, but a beautiful and challenging work for women's chorus. (See Example 3)

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<sup>46</sup> This piece is also referred to as *Die Capelle*, as the term, meaning choir, had interchangeable spellings at the time

### Music Example 3.<sup>47</sup>

Robert Schumann, *Die Capelle*

SSAA

## Die Capelle

### Doppelcanon

R. A. Schumann

*Langsam*  
*mp*

**S.** Die - ses - set die Ca - pel - la, sehn - et still in's Thal hin - ab, still in's  
*mp*  
 Thal hin - ab, drum - so singt bei Wies' und Quel - le froh und hell der Hir - den -

**A.** Die - ses - set die Ca - pel - la, sehn - et still in's Thal hin -  
*mp*  
 ab, still in's Thal hin - ab, drum - so singt bei Wies' und Quel - le froh und hell der Hir - den -

**S.** Die - ses - set die Ca - pel - la, sehn - et still in's Thal hin -  
*mp*  
 ab, still in's Thal hin - ab, drum - so singt bei Wies' und Quel - le froh und hell der Hir - den -

**A.** Die - ses - set die Ca - pel - la, sehn - et still in's Thal hin -  
*mp*  
 ab, still in's Thal hin - ab, drum - so singt bei Wies' und Quel - le froh und hell der Hir - den -

<sup>47</sup>Robert Schumann. "Die Capelle, Op. 69 No. 6." edited by Kjetil Aaman, 3: [www.cpdll.org](http://www.cpdll.org)

### Musical Example 3, continued.

knab', froh und hell der Hir - - ten - knab', drun - ten singt bei Wies' und  
 9 singt froh und hell, drun - ten singt froh und hell, bei Wies' und Quel - - le  
 hell der Hir - ten - knab', froh und hell der Hir - - ten -  
 bei Wies' und Quel - le, drun - ten singt froh in hell, drun - ten singt froh und hell,

Quell' der Hir - - ten - knab' Trau - rig tönt das Glöck - lein nie - der, schau - - er -  
 12 froh und hell der Hir - ten - knab' Trau - - rig tönt das Glöck - - lein  
 knab', drun - ten singt bei Wies' und Quell' der Hir - ten - knab' Trau - rig tönt das Glöck - lein  
 bei Wies' und Quel - - le froh und hell der Hir - ten - knab' Trau - - rig

lich der Lei - chen - chor, schau - er - lich der Chor, Stil - le sind die fro - hen Lie - der, und der  
 16 nie - der, schau - er - lich der Lei - chen - chor, stil - - le sind  
 nie - der, schau - er - lich der Lei - chen - chor, schau - er - lich der Chor, stil - le sind die fro - hen  
 tönt das Glöck - lein nie - der, schau - er - lich der Lei - chen - chor, stil -

Kna - - be lauscht em - por, und der Kna - be lauscht em -  
 21 die fro - hen Lie - der, und der Kna - - be lauscht, und der Kna - be lauscht,  
 Lie - der und der Kna - - be lauscht em - por, und der  
 2 - - le sind die fro - hen Lie - der, und der Kna - be lauscht, und der



### Musical Example 3, continued.

por, und der Kna-be lauscht em - por, lauscht em - por. Dro - ben bringt man sie zu

24 und der Kna - - be lauscht em - por lauscht em - por. Dro - - ben

Kna - be lauscht em - por, und der Kna-be lauscht em - por, lauscht em - por.

Kna - be lauscht, und der Kna - - be lauscht em - por, lauscht em -

28 Gra - be, die sich freu - ten in dem Thal, freu - ten in dem Thal. Hir - ten - kna - be,

bringt man sie zu Gra - be, die sich freu - ten in dem Thal.

Dro - ben bringt man sie zu Gra - be, die sich freu - ten in dem Thal, freu - ten in dem Thal.

-por. Dro - - ben bringt man sie zu Gra - be, die sich freu - ten in dem Thal.

33 *p* Hir - ten - kna - be, dir auch singt man dort ein - mal, dir auch singt man dort, auch dir ein - mal.

Hir - ten - kna - be, dir auch singt man dort ein - mal, dir auch singt man dort ein - mal.

Hir - ten - kna - be, dir auch singt man dort ein - mal, dir auch singt man dort ein - mal.

Hir - ten - kna - be, dir auch singt man dort ein - mal, dir auch singt man dort ein - mal.

**Table 2. Schumann's works for Treble Voices<sup>48</sup>**

(All works are scored SSAA; incipit is given only if different from the title)

Opus	Title, accompaniment	Text	Composed	Publication
69	Romanzen, I, pf ad lib:		1849	1849
69	1 Tamburinschlägerin	Alvaro de Ameida, trans. Eichendorff	1849	1849
69	2 Waldmädchen	Eichendorff	1849	1849
69	3 Klostefräulein	J. Kerner	1849	1849
69	4 Soldatenbraut (2 <sup>nd</sup> setting)	Mörke	1849	1849
69	5 Meerfley	Eichendorff	1849	1849
69	6 Die Kapelle	Uhland	1849	1849
91	Romanzen, ii, pf ad lib:		1849	1851
91	1 Rosmarien	<i>Des Knaben Wunderhorn</i>	1849	1851
91	2 Jäger Wohlgemut	<i>Des Knaben Wunderhorn</i>	1849	1851
91	3 Der Wassermann	Kerner	1849	1851
91	4 Das verlassene Mägdelein (2 <sup>nd</sup> setting)	Mörke	1849	1851
91	5 Der Bleicherin Nachtlid	R. Reinick	1849	1851
91	6 In Meeres Mitten	Rückert	1849	1851

**Jakob Ludwig Felix Mendelssohn Bartholdy**

As the Romantic Period progressed, the number of composers who chose to write for the female chorus grew. Jakob Ludwig Felix Mendelssohn Bartholdy's (1809-1847) music included sacred motets for women such as *Psalm CII*, *Psalm CIII*, and *Psalm CXXIX*. His other contributions include two brief pieces for women's chorus in the masterful incidental music he wrote for Shakespeare's *A Midsummer*

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<sup>48</sup> Daverio. "Robert Schumann"

*Night's Dream*.<sup>49</sup> In 1839, Mendelssohn also composed a *Romance* for women's chorus and strings for a performance of Victor Hugo's *Ruy Blas*. In addition to his work as a composer, Mendelssohn's work in starting a musical conservatory in Leipzig influenced many future composers. The Leipzig Conservatory also solidified Germany's place as a world leader in the music world in the years to come.<sup>50</sup>

Mendelssohn's motet *Laudate Pueri* combines homophonic declamation in contrast to imitation and contrapuntal writing. Unlike the compositions previously studied in this paper, this piece is accompanied by a simple organ part. The accompaniment provides harmonic stability for the vocal parts while also being compositionally independent in nature. After an organ introduction, the altos enter in m. 7 followed by an imitative section that starts with the second sopranos in m. 14. A climactic moment in the piece starts in m. 25, as the two top voices build up to a high note and subsequently all three voices mix in the most contrapuntal writing of the piece. In m. 37, Mendelssohn switches compositional techniques and sets all three voices homophonically over a simple arpeggiated organ part. In m. 66 he combines parts of all three voices while leading into a homophonic ending in m. 110. The use of this type of SSA combination increased as the century progressed. Mendelssohn writes an interesting and musically complex piece that could be used for either boys or women's choir.

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<sup>49</sup>Donald Jan Armstrong, "A Study of Some Important Twentieth Century Secular Compositions for Women's Chorus with a Preliminary Discussion of Secular Choral Music from a Historical and Philosophical Viewpoint."22.

<sup>50</sup> Finscher, "Germany."

## Musical Example 4.

Felix Mendelssohn, *Laudate pueri op. 39 nr. II-1*

Laudate pueri op. 39 nr. II-1

F. Mendelssohn

Edited by Massimo Capozza  
Source: Breitkopf & Härtel M.B. 99 - IMSLP nr. 28820

1 *Allegro moderato assai*

Soprano I

Soprano II

Alto

Organo *p* *Allegro moderato assai*

5

A. Lau - da - te pu - e - ri

9

A. Do - mi - num, lau - da - te no - men Do - mi - ni,

Choir training aids  
available at Choralia  
(<http://www.choralia.net>)

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## Musical Example 4, continued.

13 *Laudate pueri op. 39 nr. II-1* *F. Mendelssohn*

S.I. Lau - da - te

S.II Lau - da - te pu - e - ri Do - mi -

A. no - men Do - mi - ni, lau - da - te pu - e - ri

17

S.I. pu - e - ri Do - mi - num lau - da - te no - men

S.II - num lau - da - te no - men Do - mi - ni, lau - da - te

A. Do - mi - num, lau - da -

21

S.I. Do - mi - ni, no - men Do - mi - ni, lau - da - te no - men

S.II no - men Do - mi - ni,

A. te, lau - da - te pu - e - ri,

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## Musical Example 4, continued.

25 *Laudate pueri op. 39 nr. II-1* *F. Mendelssohn*

S.I. Do - mi - ni, lau - da - - - -

S.II. lau - da - te pu - e - ri lau - da - -

A. lau - da - te no - men Do - mi - ni,

29

S.I. - - - te no - men Do - mi - ni, lau -

S.II. - - - te, lau -

A. lau - da - te pu - e - ri Do - mi - num, lau -

33

S.I. - da - te no - - - men, lau - da - te no - men

S.II. - da - - - - te no - - - men

A. - da - te no - men Do - mi - ni, no - men Do - mi - ni, no - men

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## Musical Example 4, continued.

37 *Laudate pueri op. 39 nr. II-1* *f* *F. Mendelssohn*

S.I. Do - mi - ni, no - men Do - mi - ni. *f* Sit no - men

S.II. Do - mi - ni, no - men Do - mi - ni. *f* Sit no - men

A. Do - mi - ni, no - men Do - mi - ni. *f* Sit no - men

41

S.I. Do - mi - ni be - ne - dic - tum ex hoc nunc et

S.II. Do - mi - ni be - ne - dic - tum ex hoc nunc et

A. Do - mi - ni be - ne - dic - tum ex hoc nunc et

45

S.I. us - que in sae - cu - la, *f* sit no - men

S.II. us - que in sae - cu - la, *f* sit no - men

A. us - que in sae - cu - la, *f* sit no - men

Choir training aids  
available at Choralia  
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## Musical Example 4, continued.

49 *Laudate pueri op. 39 nr. II-1* *F. Mendelssohn*

S.I. Do - mi - ni be - ne - dic - tum ex hoc nunc et

S.II. Do - mi - ni be - ne - dic - tum ex

A. Do - mi - ni be - ne - dic - tum ex

53

S.I. us - que in sae - cu - la, ex hoc nunc et

S.II. hoc nunc et us - que in sae - cu - la, ex

A. hoc nunc in sae - cu - la, et

57

S.I. us - que in sae - cu - la, et us - que in

S.II. hoc et in sae - cu - la, ex hoc nunc et

A. us - que in sae - cu - la, ex hoc nunc et

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# Musical Example 4, continued.

61 *Laudate pueri op. 39 nr. II-1* *F. Mendelssohn*

S.I. sae - - - cu - la.

S.II. us - que in sae - cu - la.

A. us - que in sae - cu - la.

65

S.I. Sit

S.II. Lau -

A. Lau - da - te pu - e - ri Do - mi -

69

S.I. no - men Do - mi - ni be - ne - dic -

S.II. - da - te pu - e - ri, Lau - da - te

A. - num, lau - da - te no - men Do - mi - ni, no - men Do - mi -

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# Musical Example 4, continued.

*Laudate pueri op. 39 nr. II-1* *F. Mendelssohn*

73

S.I. - tum. Lau - da - te Do - - - mi - num, Lau -

S.II. pu - e - ri Do - mi - num, lau - da - te no - men

A. - ni, lau - da - te no - men Do - mi - ni lau - da - te, sit

77

S.I. - da - te pu - e - ri, lau - da - te, lau -

S.II. Do - mi - ni, lau - da - te no - men Do - mi - ni,

A. no - men Do - mi - ni be - ne - dic - tum, lau -

81

S.I. - da - te no - men Do - mi - ni, lau - da - te no - men Do - mi - ni,

S.II. Do - mi - ni, Do - mi - ni, lau -

A. - da - te pu - e - ri, lau - da - te, sit

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# Musical Example 4, continued.

85 *Laudate pueri op. 39 nr. II-1* *F. Mendelssohn*

S.I. *f* Sit no - men Do - mi - ni be - ne -

S.II *f* - da - te, sit no - men Do - mi - ni be - ne -

A. *f* no - men Do - mi - ni be - ne -

89

S.I. - dic - tum ex hoc nunc et us - que in sae - cu -

S.II - dic - tum, ex hoc nunc et us - que in sae - cu -

A. - dic - tum ex hoc nunc et us - que in sae - cu -

93

S.I. - la, ex hoc nunc et us - que in sae -

S.II - la, ex hoc nunc et us - que, us - que in

A. - la, ex hoc nunc et us - que in sae -

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Musical Example 4, continued.<sup>51</sup>

97 *Laudate pueri op. 39 nr. II-1* *F. Mendelssohn*

S.I. *cu - la,*

S.II. *sae - cu - la, lau - da - te*

A. *cu - la, lau - da - te*

101

S.I. *in sae - cu - la, ex*

S.II. *pu - e - ri Do - mi - num ex*

A. *pu - e - ri Do - mi - num ex*

105

S.I. *hoc nunc et us - que in sae - cu - la.*

S.II. *hoc nunc et us - que in sae - cu - la.*

A. *hoc nunc et us - que in sae - cu - la.*

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<sup>51</sup> Felix Mendelssohn. "Laudate Pueri Op. 39 Nr. II-1." edited by Massimo Capozza, 9: [www.cpdll.org](http://www.cpdll.org).

The following table illustrates Mendelssohn's output for treble chorus:

**Table 3. Felix Mendelssohn's Works for Women's Choirs<sup>52</sup>**

<b>Opus</b>	<b>Title, Forces</b>	<b>Premiere</b>	<b>Published</b>
<b>39</b>	<b>Three motets (a) Surrexit Pastor, treble chorus, organ:</b>	<b>Dec 30, 1830</b>	<b>1838</b>
<b>39</b>	<b>Three motets (b) Laudate pueri , treble chorus, organ,</b>	<b>Aug 14, 1837</b>	<b>1838</b>
<b>39</b>	<b>Three motets (c), Veni, Domini, treble chorus, organ,</b>	<b>Bonn, 1838</b>	<b>1838</b>
<b>61</b>	<b>A Midsummer Night's Dream</b>	<b>Potsdam, Oct 28, 1841</b>	<b>1843, 1851</b>
<b>-</b>	<b>Ruy Blas: Romance, female vv, str</b>	<b>Leipzig, March 11, 1839</b>	<b>1875</b>

## **Chapter 5: Rheinberger, Liszt and Reger**

### **Josef Rheinberger**

Josef Rheinberger (1839-1901), a German organist, composer, and conductor, was known for his choral works in the latter half of the that century. Rheinberger was a prolific composer and wrote many sacred works while he was employed as court conductor starting in 1877. The role of the court conductor

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<sup>52</sup> R. Larry Todd, "Mendelssohn, Felix," *Grove Music Online*.

included the responsibility of overseeing and composing music for the royal chapel. Known for his teaching, Rheinberger reveled in his role as an educator of future musicians. Some of his best-known works were his choral and organ works. A resurgence of performances of his works has taken place in the late 20<sup>th</sup> century and has continued to the present time. Among his many sacred works there are four for women's chorus, including two masses.<sup>53</sup> (See Table 4)

*Puer natus in Bethlehem, op. 118 no.6* is a duet set for women's voices and organ. The organ doubles the voices throughout the piece while also providing a complementary harmonic and rhythmic structure that propels the piece forward. Besides doubling the voice parts, the organ part, at times, supports the voices in a constant steady quarter-note movement present throughout the piece. The two voices, usually separated by thirds, occasionally echo each other towards cadential points. Rheinberger effectively sets the Latin text in this serene setting of *Puer Natus in Bethlehem op.118 no. 6*. (See Musical Example 5)

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<sup>53</sup> Wurz, Anton."Rheinberger, Joseph." *Grove Music Online. Oxford Music* [www.oxfordmusiconline.com](http://www.oxfordmusiconline.com) [accessed 09/13/2010].

### Music Example 5.<sup>54</sup>

Josef Rheinberger, *Puer Natus in Bethlehem*, op. 118 no. 6, 1

**Puer Natus in Bethlehem**  
op 118 no. 6

Josef Rheinberger  
ed: Douglas J. Walczak (ASCAP)

Con moto  $\text{♩} = 69$

Soprano *f* Pu - er na - tus in Beth - le - hem, un - de gau - det Je -

Alto *f* Pu - er na - tus in Beth - le - hem, un - de gau - det Je -

Organ *mf*

7 ru - sa - lem, hic ja - cet

ru - sa - lem, hic ja - cet in prae - se - pi - o,

12 in prae - se - pi - o qui reg - nat si - ne ter - mi - no.

qui re - nat si - ne ter - mi - no.

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<sup>54</sup> Josef Rheinberger. "Puer Natus in Bethlehem." edited by Douglas Walczak, 6: [www.cpdl.org](http://www.cpdl.org).

Musical Example 5, continued.

2

17

Re - ges de Sa - ba ve - ni - unt au - rem thus myr - rham

Re - ges de Sa - ba ve - ni - unt au - rem thus myr - rham

*f*

*Man.*

23

of - fe - runt Si - ne ser - pen - tis vul - ne - re, de

of - fe - runt Si - ne ser - pen - tis vul - ne - re, de

*p* *f*

*ped* *man*

29

nos - tro ve - nit san - gui - ne, in - car - ne

nos - tro ve - nit san - gui - ne, in car - ne no - bis

*mf*



Musical Example 5, continued.

3

35

no - bis si - mi - lis, pec - ca - to sed dis - si - mi - lis ut

si - mi - lis, pec - ca - to sed dis - si - mi - lis ut

*f*

41

red - der et nos ho - mi - nes, De - o et si - bi

red - der et nos ho - mi - nes, De - o et si - bi

47

si - mi - les. In hoc na - ta - li

si - mi - les. In hoc na - ta - li

*f*

Musical Example 5, continued.

4

53

gau - di - o, in hoc na - ta - li gau - di - o:

gau - di - o, in hoc na - ta - li gau - di - o:

*Man.*

59

*P* be - ne - di - ca - mus Do - mi - no, Be - ni - di - ca - mus

*P* be - ne - di - ca - mus Do - mi - no, Be - ni - di - ca - mus

*P*

65

*mf* Do - mi - no, lau - de - tur sanc - ta tri - ni -

*mf* Do - mi - no, lau - de - tur sanc - ta tri - ni -

*f*

Musical Example 5, continued.

5

70 *f*

tas, lau - de - tur sanc - ta tri - ni - tas, lau - de - tur

tas, lau - de - tur sanc - ta tri - ni - tas, lau - de - tur

76

sanc - ta tri - ni - tas, De - o di - ca - mus

sanc - ta tri - ni - tas, De - o di - ca - mus

82 *f*

gra - ti - as, De - o di - ca - mus gra -

gra - ti - as, De - o di - ca - mus gra -

**Musical Example 5, continued.**

6

87

**Table 4. Josef Rheinberger's Compositions for Women's Choirs<sup>55</sup>**

Opus	Title	Personnel
Opus 64, no.1	Frühmorgens	SSA, Org
Opus 64, no.2	Ballade	SSA, Org
Opus 64, no. 3	Mittagsruhe	SSA, Org
Opus 64, no. 4	Reimspiel	SSA, Org
Opus. 64, no 5	Heimfahrt	SSA, Org
Op. 118 no.6	Puer Natus in Bethlehem	2 female vv, org
Op. 126	Messe	3 female vv, org

<sup>55</sup> Wurz, Anton."Rheinberger, Joseph"

Opus 131	Sechs Gesänge	Female 4vv
Opus 131 no.1	Ein Bild am Pfade	Female 4vv
Opus 131 no.2	Die alte Tanne	Female 4vv
Opus 131 no.3	Der Gebirgsbach	Female 4vv
Opus 131 no. 4	Im Erdenraum	Female 4vv
Opus 131 no.5	Märchenzauber	Female 4vv
Opus 131 no.6	Gute Nacht	Female 4vv
Op. 155	Messe	3 female vv, org
Op. 187	Missa (sincere in memoriam)	3 female vv, org

### **Franz Liszt**

The case of Franz Liszt (1811-1886) is particularly interesting. A native of Hungary but trained within the Germanic musical tradition he spent much time in Vienna, Weimar, and Paris and contributed significantly to the musical scene of the late Romantic era. Known for his use of thematic development and progressively chromatic harmonic progressions, Liszt is the first major composer to add a women's chorus to a symphony, specifically in his grand *Eine Symphonie zu Dantes Divina Commedia op.109*, also known as the *Dante Symphony*.<sup>56</sup>

Liszt also wrote stunningly simple motets as he took the Franciscan minor orders and sought his own personal reconstruction of liturgical Catholic music late in his career (see Table 5). In the selection

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<sup>56</sup> Alan Walker. "Liszt, Franz." *Grove Music Online*. [accessed December 17, 2010].

below, *Tantum Ergo op. 32 no.3*, Liszt uses the full range of the female voice in a simple strophic setting of the text. As is typical in many of his compositions, the beginning has elaborate instructions and is marked, *Lento sostenuto ed espressivo*. Although the piece seems simple, the composer includes many dynamic and timbre markings that encourage the conductor to use the piece as a vehicle for personal expression. The sacred text is set strophically with a slow tempo and constantly changing dynamic markings, as shown in the example that follows. (See Musical Example 6.)

**Musical Example 6.<sup>57</sup>** Franz Liszt, *Tantum Ergo* op. 32 no. 3

*Lento sostenuto ed espressivo*      **Tantum ergo**      Franz Liszt

Sopran 1  
Tan - tum er - go Sac - ra - men - - - tum, ve - ne - re - mur

Sopran 2  
Tan - tum er - go Sac - ra - men - - - tum, ve - ne - re - mur

Alt 1  
Tan - tum er - go Sac - ra - men - - - tum, ve - ne - re - mur

Alt 2  
Tan - tum er - go Sac - ra - men - - - tum, ve - ne - re - mur

Orgel

S. 1  
cer - nu - i, et an - ti - quum do - cu - men - tum

S. 2  
cer - nu - i, et an - ti - quum do - cu - men - tum

A. 1  
cer - nu - i, et an - ti - quum do - cu - men - tum

A. 2  
cer - nu - i, et an - ti - quum do - cu - men - - -

Org.  
*pp*

<sup>57</sup> Franz Liszt. "Tantum Ergo." edited by Manfred HoSSL, 4: [www.cpdl.org](http://www.cpdl.org).

# Musical Example 6, continued

22

S. 1 *p* Ge - ni - to - ri, Ge - ni - to -

S. 2 *p* Ge - ni - to - ri, Ge - ni - to -

A. 1 *p* Ge - ni - to - ri, Ge - ni - to -

A. 2 *p* Ge - ni - to - ri, Ge - ni - to -

Org. *pp*

28

S. 1 que laus et ju - bi - la - ti - o, pro - ce - den - ti ab ut -

S. 2 que laus et ju - bi - la - ti - o, pro - ce - den - ti ab ut -

A. 1 que laus et ju - bi - la - ti - o, pro - ce - den - ti ab ut -

A. 2 que laus et ju - bi - la - ti - o, pro - ce - den - ti ab ut -

Org.



Musical Example 6, continued.

34

S. 1

ro - que com - par sit lau - da - - - - ti -

S. 2

ro - que com - par sit lau - da - - - - ti -

A. 1

ro - que com - par sit lau - da - - - - ti -

A. 2

ro - que com - par sit lau - da - - - - ti -

Org.

39

S. 1

o. A - - - - - men.

S. 2

o. A - - - - - men.

A. 1

o. A - - - - - men.

A. 2

o. A - - - - - men.

Org.

**Table 5: Works for Women's Chorus by Franz Liszt<sup>58</sup>**

Opus	Title and Voicing	Composed	Premiere
19	Ave Maria, 4 <sup>th</sup> Version, female vv, hmn/pf, hp ad lib	1874	Budapest: 1875
32/3	Weihnachtslied II, third setting, SSA, a cappella	1863	Bock: 1865
42/1	Tantum ergo (T. Aquinas) first setting, female vv, org	1869	Regensburg: 1871
47	Sankt Christoph, female vv, pf, hmn, hp ad lib	1881	
49	Weihnachtslied (O heilige Nacht), T, female vv, org/hmn	1881	Berlin: 1882
88	Morgenlied (Die Sterne sind erblicken) (Hoffmann von Fallersleben), women's vv	1859	Weimar: 1861
109	Eine Symphonie zu Dantes Divina Commedia, full orchestra, women's vv	1855-6	Leipzig: 1859

### Max Reger

The German composer Max Reger (1873-1916), was both a product of late 19<sup>th</sup>-century Romanticism and a forerunner of early 20<sup>th</sup>-century modernism. A complex chromatic harmonic language was a hallmark of Reger's musical compositions. Although he is better known for his large-scale works that combined his Romantic harmonic language with Baroque and Classical forms, his contribution to the choral repertoire should also be noted. In his choral works, Reger composed for a variety of different types of ensemble combinations, including the women's chorus. Reger's works are still being researched

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<sup>58</sup> Walker, Alan. "Liszt, Franz."

and catalogued. Musicologists are still working to make a more definitive version of his complete works. It is for this reason that the table for Reger's works contains some missing works. (See Table 6.)

Reger wrote *Trauegslied, Befiehl dem Herrn deine Wege*, for Soprano, Alto and Organ during 1914 and 1915. The translation of the fifth verse of the 37th Psalm is, "Commit thy way unto the Lord; rely on him." Reger chooses a soprano and alto duet with organ to depict the message of the text in a slow and deliberate manner in the key of E minor. The soprano enters first with a soft and stately line. Eight bars later the altos enter with a countersubject. In m. 48 the alto line briefly takes the melody but the soprano reclaims the melody a measure later. The soprano is the dominant voice throughout, while the organ moves the harmony forward and the alto provides interesting harmonies and counterpoint for the soprano voice. All three parts, including the organ, come together to end the piece homophonically, in a powerful manner. (See Example 7.)

Musical Example 7.<sup>59</sup> Max Reger's *Trauungslied: Befehl dem Herrn diene Wege*, 1<sup>60</sup>

**Trauungslied**  
„Befehl dem Herrn deine Wege!“  
(Psalm 37,5)

Max Reger, (1902)

**Ziemlich langsam (Doch nie schleppend!)**

Sopran  
Alt

Orgel  
bezw.  
Harmonium

II. III.  
Man. *pp e sempre ben legato*

con Ped. (Ped. sehr zart 8', 16')

Be - fíehl dem Herrn dei - ne  
*p*  
*espressivo*

We - ge und hof - - fe auf ihn, er - - wird's - - wohl - -  
*molto*  
*mp e crescendo*  
*mp* *espressivo e crescendo*  
Be - fíehl dem Herrn

ma - - chen, und hof - fe, hof - fe auf ihn, be - fíehl, - be -  
*mp*  
*p*  
*meno p*  
*e sempre crescendo*  
dei - ne We - - ge und hof - fe auf ihn, be -  
*mf*  
*p*  
*pp*  
*meno pp e crescendo*

poco rit. a tempo

Auch für Sopran allein mit Orgel oder Harmoniumbegleitung ausführbar  
M. R. 30

<sup>59</sup> An edited version of this piece in English can be found on [www.cpdl.org](http://www.cpdl.org)

<sup>60</sup> M. Reger: *Sämtliche Werke*, ed. Max-Reger-Inst, (Wiesbaden, 1954–68), vol. 27.

Musical Example 7, continued.

(151) 3

22 fühl dem Herrn dei - ne We - ge und hof - - fe und hof - fe auf  
*p e crescendo*  
 fühl dem Herrn dei - ne We - ge,

27 ihn, be - fühl dem Herrn dei - ne We - ge und hof - -  
*p e sempre crescendo*  
*p e sempre crescendo*  
 be - fühl dem Herrn dei - - ne We - ge und hof - fe, und  
*pp e sempre crescendo.*

32 - - - - - fe und hof - fe auf ihn!  
*ff* *p* *p* *p*  
 hof - - - - - fe und hof - fe auf ihn!  
*ff* *p* *p* *p*  
*poco rit. a tempo* *poco rit. a tempo*

37 Be - fühl dem Herrn dei - ne We - - - ge und hof - fe, und  
*f* *molto* *p*  
 Be - fühl dem Herrn dei - - ne We - ge und hof - fe, und  
*f* *molto* *p*  
*mf* *pp*

# Musical Example 7, continued.

hof - fe auf ihn!

*poco rit. a tempo*

*pp*

*senza Ped.*

48 Be - fühl dem Herrn dei - ne We - ge und  
Be - fühl dem Herrn dei - ne We - ge und hof - fe und

*ppp sempre ben legato poco ppp*

53 hof - fe auf ihn, er, er wird's wohl ma -  
hof - fe auf ihn, denn er, er wird's wohl ma -

*ppp con Ped.*

58 chen, be - fühl dem Herrn dei - ne We - ge und hof - fe auf ihn.  
chen, be - fühl dem Herrn dei - ne We - ge und hof - fe auf ihn.

*ppp sempre ritardando ppp*

M. R. 30

**Table 6: Max Reger's Works for Women's Choirs<sup>61</sup>**

<b>Opus</b>	<b>Title</b>	<b>Forces</b>	<b>Composed</b>
<b>Opus 61</b>	<b>Simple Liturgical Pieces</b>	<b>Various</b>	<b>1901</b>
<b>Opus 61b</b>	<b>4 settings of Tantum ergo</b>	<b>SA/TB, organ</b>	<b>1901</b>
<b>Opus 61, E</b>	<b>4 Marienlieder</b>	<b>SA/TB, organ</b>	<b>1901</b>
<b>Opus 79f</b>	<b>14 chorale arrs.</b>	<b>Female/boys' chorus</b>	<b>1900-1904</b>
<b>Opus 79g</b>	<b>3 Chorales</b>	<b>Female/boys' chorus</b>	<b>1900-1904</b>
<b>Opus 111b</b>	<b>3 Gesänge</b>	<b>Female 4vv</b>	<b>1909</b>
<b>Opus 111b, no. 3</b>	<b>Er ist's</b>	<b>Female 4vv</b>	<b>1909</b>
<b>Opus 111c</b>	<b>3 Gesänge (arr. of 111c)</b>	<b>Female 3vv</b>	<b>1909</b>
<b>Opus 111c, no.1</b>	<b>Im Himmelreich ein Haus steht</b>	<b>Arr. Female 3vv</b>	<b>1909</b>
<b>Opus 111c, no. 2</b>	<b>Abendgang im Lenz</b>	<b>Arr Female 3vv</b>	<b>1909</b>
<b>No Opus</b>	<b>Traungslied</b>	<b>SA</b>	<b>1902</b>

## **Chapter 6: Brahms's Contribution to the Evolution of the Women's Choir**

The lack of repertoire inhibited the growth of the women's choir movement in Germany, but Johannes Brahms (1833-1897), aware of the music of both Schubert and Schumann, composed many

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<sup>61</sup> John Williamson. "Reger, Max." *Grove Music Online*. [accessed November 13th, 2010].

pieces for this neglected medium. Brahms wrote all of his pieces for women's chorus between 1858 and 1873, during his middle compositional period. Not only did Brahms grow the women's choral movement through his musical works, but he also served as a conductor of Hamburg's Frauenchor from 1859-1862. Because of the lack of music available for this type of ensemble, Brahms's work with the Frauenchor inspired most of his works for women's chorus. Th Frauenchpr effectively served him as a compositional laboratory. Brahms's work with the Frauenchor and other later musical endeavors conducting women's groups encouraged other composers and conductors to help grow this new genre and type of ensemble.<sup>62</sup>

As a young man Brahms not only served as the conductor to the aforementioned ensemble, but also as the conductor of the Frauenchor in Detmold. Beginning in 1857, Brahms started his compositional output for women's ensemble by arranging German folksongs for his Frauenchor.<sup>63</sup> Brahms founded the choir by chance, after his pupil, Friedchen Wagner, mentioned her interest in singing duets with her sister. Being interested in folksongs at the time, Brahms agreed to arrange some pieces for the sisters. Brahms explains in a letter to Clara Schumann, in 1859, that at first Friedchen sang his folksong arrangements with her sister Thusnelda and a friend, Olga. Friedchen later started to invite other young women, at a rate of one or two at a time on different evenings, until circumstances drew a great number of music lovers into the original intimate group.<sup>64</sup> Amazingly, the group's success was contagious and the group eventually grew to around forty members.<sup>65</sup>

In 1860, Brahms began composing works for the Hamburg Frauenchor. His early years spent studying the music of Bach, Palestrina, and in addition to his friendship with Robert and Clara Schumann had a profound influence on his compositions. The music composed for this choir consists of simpler harmonies than his later works for women's chorus. Brahms used *Ave Maria*, *op. 12*, his first choral

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<sup>62</sup> Meredith, "The Pivotal Role of Brahms and Schubert in the Development of the Women's Choir," 9.

<sup>63</sup> Maria Komorn and W. Oliver Strunk, "Brahms, Choral Conductor," *The Musical Quarterly* 19, no. 2 (1933), 113.

<sup>64</sup> This account on the start of the group corresponds with Freidchen Wagner's memory of its inception and is found in her *Memoirs*

<sup>65</sup> Sophie Hutchinson Drinker, *Brahms and His Women's Choruses* (PA: Merion, 1952), 43.



composition for women, with a newly orchestrated accompaniment for his first performance with the Frauenchor at the Grädener Academy in Hamburg on December 2<sup>nd</sup>, 1859. Brahms's first two works of the *Drei geistliche Chöre*, *op. 37* also date from the collection written during his first year with the Frauenchor.<sup>66</sup>

As mentioned before, the upper-middle class prospered in Germany as a result of its industry. Because of this, they dedicated much of their leisure time cultivating the arts. In Hamburg, like elsewhere in Germany, pianos became increasingly common in the home and many choral societies blossomed during this time. However, also at this time it was more common for women members to sing without men. The Hamburg Akademie, directed by Karl Grädener established this practice. After hearing Grädener's chorus sing at a wedding, Brahms became interested in the idea of creating an occasion for the performance of his own previously composed work, *Ave Maria*, *op. 12*, and in writing more music to religious texts for women's voices.<sup>67</sup>

Brahms faced some criticism regarding his work with this new type of ensemble. Shortly after the inception of the group, Clara Schumann wrote of her concerns stating "How delightful about your Gesangverein. I hope you have a large number of charming girls in it. But don't you include men as well? I should think you would soon find women singing alone monotonous. I should like to hear your songs. How do you like the songs which you tried with the organ on June 9? Aren't they very difficult? Did your girls sing them as well?" Brahms did not agree with this sentiment and wrote to Fräulein von Meysenburg that "I am here and shall probably remain until I go to Detmold. Some very pleasant pupils detain me and, strangely enough, a ladies' society that sings under my direction, til now only what I compose for it. The clear, silver tone pleases me exceedingly and, in the church with the organ, the ladies' voices sound quite charming."<sup>68</sup>

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<sup>66</sup> Meredith, "The Pivotal Role of Brahms and Schubert in the Development of the Women's Choir," 9.

<sup>67</sup> Maria Komorn and W. Oliver Strunk, "Brahms, Choral Conductor," *The Musical Quarterly* 19, no. 2 (1933), 115.

<sup>68</sup> Drinker, *Brahms and His Women's Chorus*, 23

It is worth noticing that in the selections from Brahms's early period, such as *Ave Maria, op. 12*, the organ provides a very supportive role for the singers. Although in the beginning the organ does little more than double the parts of the SSAA chorus, as the piece progresses the organ also has its own melodic phrases. With the beginning's bare structure and the top voice parts in parallel thirds, Brahms brings the listener back to an earlier, simpler era. Gradually, the overall structure of the piece emerges into something more complex, in that it contains a miniature sonata movement, a form Brahms favored in many of his early to middle works.<sup>69</sup> (See Example 8)

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<sup>69</sup> George and Walter Frisch Bozarth, "Brahms, Johannes," *Grove Music Online* (accessed 9/11/2010).

**Music Example 8.<sup>70</sup>**

Johannes Brahms, *Ave Maria*, *Op. 12*

Op. 12

# Ave Maria

Johannes Brahms  
(1833-1897)

*Andante*  
*p dolce*

Soprano 1  
A - - - ve Ma - ri - a, Ma - ri - - - a,

Soprano 2  
A - - - ve Ma - ri - a, Ma - ri - - - a,

Alto 1  
*p dolce*  
A - - - ve Ma - ri - a, Ma

Alto 2  
*p dolce*  
A - - - ve Ma - ri - a, Ma

*Andante*  
*p dolce*

Organ

<sup>70</sup> Brahms, Johannes. "Ave Maria, Op. 12." edited by Paul R. Marchesano, 6: [www.cpd.org](http://www.cpd.org).

# Musical Example 8, continued.

Ave Maria

2

10

*p*

S 1

gra - ti - a ple - na, Do - mi - nus te - cum; A - - - ve Ma - ri - - a,

S 2

*p*

gra - ti - a ple - na, Do - mi - nus te - cum; A - - - ve Ma - ri - - a,

A 1

ri - - a, gra - ti - a ple - na, Do - mi - nus te - cum; A - - -

A 2

ri - - a, gra - ti - a ple - na, Do - mi - nus te - cum; A - - -

Org.

10

19

*p dolce*

S 1

A - ve A - - - ve Ma - ri - a, Ma - ri - - - - - a,

S 2

*p dolce*

A - ve A - - - ve Ma - ri - a, Ma - ri - - - - - a,

A 1

- - ve Ma - ri - - a, *p dolce* A -

A 2

- - ve Ma - ri - - a, *p dolce* A -

Org.

19

# Musical Example 8, continued.

## Ave Maria

3

29

S 1

gra - ti - a ple - na, Do - mi - nus te - cum; A - - - ve Ma - ri -

S 2

gra - ti - a ple - na, Do - mi - nus te - cum; A - - - ve Ma - ri -

A 1

- - ve Ma - ri - a, Ma - ri - a, gra - ti - a ple - na, Do - mi - nus te - cum;

A 2

- - ve Ma - ri - a, Ma - ri - a, gra - ti - a ple - na, Do - mi - nus te - cum;

Org.

29

39

S 1

a, A - ve be - ne - di - cta tu be - ne - di - cta tu in mu - li -

S 2

a, A - ve be - ne - di - cta tu be - ne - di - cta be - ne - di - cta

A 1

*p* A - - - ve Ma - ri - - a, be - ne - di - cta tu be - ne - di - cta

A 2

*p* A - - - ve Ma - ri - - a, be - ne - di - cta tu be - ne - di - cta

Org.

39

# Musical Example 8, continued.

Ave Maria

4

47

S 1 e - ri-bus, et be - ne-di - ctus fru - ctus ven - tris tu - i, Je - - - - -

S 2 tu in mu - li - e - ri-bus, et be - ne-di - ctus fru - ctus ven - tris tu - - - - i, Je - - - - -

A 1 tu in mu - li - e - ri-bus, et be - ne - di - ctus fru - ctus ven - tris tu - - - i,

A 2 tu in mu - li - e - ri-bus, et be - ne - di - ctus fru - ctus ven - tris tu - - - i,

Org. 47

*dolce*

55

S 1 - - - sus. *p* San - cta Ma - ri - - a, *f* San -

S 2 - - - sus. Je - - - - - sus. *p* San - cta Ma - ri - - a, *f* San -

A 1 Je - - - - - sus. *dolce* *p* San - cta Ma - ri - - a, *f* San -

A 2 Je - - - - - sus. *dolce* *p* San - cta Ma - ri - - a, *f* San -

Org. 55

*f*

Ave Maria

5

65

S1 *f* cta Ma - ri - a, *f* San - cta Ma - ri - a, o - - - ra! o - - - ra! pro no -

S2 *f* cta Ma - ri - a, *f* San - cta Ma - ri - a, o - - - ra! o - - - ra! pro no -

A1 *f* cta Ma - ri - a, *f* San - cta Ma - ri - a, o - - - ra! o - - - ra! pro no -

A2 *f* cta Ma - ri - a, *f* San - cta Ma - ri - a, o - - - ra! o - - - ra! pro no -

65 *f* *f\**

trg.

\* MM 68-76 (RH) may be played 8va if suitable to the instrument.

73

S1 - - - bis! o - ra! o - - ra! o - - - -

S2 - - - bis! o - ra! o - - ra! o - - - -

A1 - - - bis! o - ra! o - - ra! o - - - -

A2 - - - bis! o - ra! o - - ra! o - - - -

73

ig. - - - bis! o - ra! o - - ra! o - - - -

# Musical Example 8, continued.

6

84

S 1

ra! o - - - ra! o - ra! pro no - - - bis! o -

S 2

ra! o - - - ra! o - ra! pro no - bis! *p dolce* San - - - cta Ma

A 1

ra! o - - - ra! o - ra! pro no - bis! *p dolce* San - - - cta Ma

A 2

ra! o - - - ra! o - ra! pro no - bis!

Org.

84

84

S 1

- - - ra! o - ra pro no - - - - - bis!

S 2

ri - a, Ma - ri - a, o - ra pro no - - - - bis!

A 1

ri - a, Ma - ri - a, o - ra pro no - - - - bis!

A 2

o - - - - ra! o - ra pro no - - - - bis!

Org.

84

pp

Brahms's ability to maintain equality between the treble voices in his early contrapuntal compositions for female voices gives his works a unique compositional voice for the time period. Unlike many composers of the Romantic Era, Brahms had a choir at hand to try new compositional ideas to improve the sound of his choir. His consistent musical development of the inner and/or lower parts made the music attractive to a wider variety of singers than some previous composers' works. In order to



create this type of texture he had to expand the range of both the upper and lower parts of a woman's typical choral range. In particular, even today, the alto lines of many of Brahms's works may be too low for some choirs.<sup>71</sup> Critics of treble choirs often point out that one of the major inherent weaknesses in the ensemble is the absence of a contrasting bass line. In order to combat this problem, in his works for unaccompanied women's chorus, Brahms constructed the second alto voice and had the voice sing in a very low range to serve as the bass function with distinct color and contour. Brahms's way of solving this compositional problem differs from earlier composers who often used the keyboard accompaniment to furnish a foundation for the lower sonorities.<sup>72</sup>

Brahms took his work with the women in the Hamburg Frauenchor quite seriously. Franziska Meirer in her diaries wrote that she spent much of her time devoted to rehearsals for the Frauenchor. She notes that Brahms wanted musical excellence from his choir and had high expectations of his amateur singers. She also comments on his practice of bringing in pieces by other composers such as Schubert and Schumann.<sup>73</sup> Brahms championed the music of former composers and often arranged music for the Frauenchor by many great composers from the past. Brahms conducted duets from many famous composers of the past including William Byrd (1540-1623), Antonio Lotti (c1667-1740) and J.S. Bach (1685-1750) among other great past composers.<sup>74</sup>

As the ladies' repertoire grew, Clara Schumann took the opportunity to perform with the Frauenchor on January 15<sup>th</sup> and November 16<sup>th</sup> of 1861. The public appearance of a ladies' choral society would have been quite unusual for the time. If a performance were given by a women's chorus, it usually took place in a private house before invited guests, and also functioned as a social gathering. Other performance outlets for women's choruses included concerts given as part of the activities of a music

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<sup>71</sup>Meredith, "The Pivotal Role of Brahms and Schubert in the Development of the Women's Choir," 9.

<sup>72</sup>Armstrong, "A Study of Some Important Twentieth-Century Secular Compositions for Women's Chorus with a Preliminary Discussion of Secular Choral Music from a Historical and Philosophical Viewpoint," 128.

<sup>73</sup>Drinker, *Brahms and His Women's Choruses*, 26

<sup>74</sup>Meredith, "The Pivotal Role of Brahms and Schubert in the Development of the Women's Choir," 9.

school often held in a conservatory building. A third and not as general an outlet for women's chorus' performances could be found in the Protestant Church upon the occasion of a wedding, funeral, or christening. Not until the 20<sup>th</sup> century did a women's chorus appear in public on a concert stage on par with a mixed chorus. In Germany, the change in custom did not take place until 1912, when Margarete Dessooff conducted her Frankfurt women's chorus at a Brahms Festival.<sup>75</sup>

The history of Hamburg's Frauenchor ends late in 1862 when Brahms left for Vienna. Angry at being passed up for positions with the Singakademie and the Philharmonic of Vienna, Brahms worked with some of his pupils and created the Singverein, a group which Brahms conducted. In April of 1863, the von Asten family gave a concert in which six of Brahms's compositions premiered in the composer's new city.

In 1863, the invitation to take over the direction of the choral concerts of the Singakademie in Vienna finally arrived. Soon after he started conducting the Singakademie, a grand *Abend* devoted to Brahms music was held on April 17<sup>th</sup>, 1864. The women members of the chorus performed *Ave Maria*, *Op. 12* and *Vineta*, *Op. 42. no. 2*, in homage to his work with women's choruses in Vienna and Hamburg. During the first ten years of Brahms's stay in Vienna, several performances of his compositions for women's chorus took place not only there but in other German cities as well.<sup>76</sup>

As in Hamburg, Brahms championed the work of past composers whose work he admired. He often programmed and even arranged the music of other composers for use in his choir. One example of this, was his arrangement of Schubert's Lieder *Ellens Gesang II* for soprano solo, SSA, four horns, and two bassoons.

Unlike many of his predecessors, Brahms's sacred compositions do not serve a liturgical purpose, although he at times set liturgical texts to music.<sup>77</sup> Similar to other early 19<sup>th</sup> century women's choral

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<sup>75</sup> Drinker, *Brahms and His Women's Choruses*, 68

<sup>76</sup> Drinker, *Brahms and His Women's Choruses*, 19

<sup>77</sup> Guido Adler and W. Oliver Strunk, "Johannes Brahms: His Achievement, His Personality, and His Position," 125.

works, The *Drei geistliche Chöre*, Op. 37 choruses are also in canonic form. Judith Meredith quotes Brahms's description of his first canon, noting that *O Bone Jesu* is "a double canon in contrary motion with the strong beats of the leading voice imitated on weak beats by the answer."<sup>78</sup> As seen below in Example 9, although only one page in length, combined with other works in the set it could be a beautiful addition to a concert. (See Example 9)

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<sup>78</sup>Meredith, "The Pivotal Role of Brahms and Schubert in the Development of the Women's Choir," 9.

## Musical Example 9, O bone Jesu<sup>79</sup>

**O bone Jesu**  
(#1 of *Drei geistliche Chöre*, Op. 37) Johannes Brahms  
(1833-1897)

*Moderato espressivo*

Soprano I  
Soprano II  
Alto I  
Alto II

mi - se - re - re no - bis, qui - a tu cre - a - sti nos, tu re - de - mi - sti  
mi - se - re - re no - bis, qui - a tu cre - a - sti nos, tu re - de - mi - sti  
mi - se - re - re no - bis, qui - a tu cre - a - sti nos, tu re - de - mi - sti  
mi - se - re - re no - bis, qui - a tu cre - a - sti nos, tu re - de - mi - sti

nos san - qui - ne tu - o, prae - ti - o - sis - si - mo.  
- sti nos san - qui - ne tu - o, prae - ti - o - sis - si - mo.  
nos san - qui - ne tu - o, tu - o prae - ti - o - sis - si - mo.  
- sti nos san - qui - ne tu - o, tu - o prae - ti - o - sis - si - mo.

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Brahms sets the second canon of the set, *Adoramus Te, Christe* op. 37 no. 2 with imitations at the fourth, fifth and the octave. Both of these works not only show Brahms's talent for canonic writing but also his ability to write music that sits well in the women's vocal range.

Brahms also composed a *Regina coeli* op. 37 no. 3 for the Singverein. The final and most complex canon of op.37, a set of three Motets on sacred texts. *Regina coeli* op. 37 no. 3, not only employs a four-part women's ensemble, but also two soloists. This piece is a culmination of the compositional techniques used throughout the three pieces. The canons end in glorious homophony as the

voices unite in the end.<sup>79</sup>(See Example 10). Published in 1866 with the *Adoramus te, Christe op. 37 no. 2* and *O Bone Jesu op. 37 no.1*, these works immediately attracted the attention of many critics of the time. Ironically, a Catholic paper of the time hailed the works as being “spiritual, serious, and artistically wonderful,” which was high critical acclaim for a Protestant composer using liturgical texts.<sup>80</sup>

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<sup>79</sup> Meredith, “The Pivotal Role of Brahms and Schubert in the Development of the Women's Choir,” 10.

<sup>80</sup> Drinker, *Brahms and His Women's Choruses*, 83

## Musical Example 10.

Johannes Brahms, *Regina coeli*, op. 37 no. 3

Drei geistliche Chöre op. 37  
3. Regina coeli  
Johannes Brahms (1833–1897)

Allegro

Soprano Solo: Re - gi - na, re - gi - na coe - li lae - ta - re, re -

Alt Solo: Re - gi - na, re - gi - na coe - li lae -

Soprano I/II: -

Alt I/II: -

5 gi - na, re - gi - na coe - li lae - ta - re, al - le - lu - ja, al - le -

ta - re, re - gi - na, re - gi - na coe - li lae - ta - re, al - le -

Al - le - lu - ja, al - le -

Al - le - lu - ja, al - le -

Al - le - lu - ja, al - le -

9 lu - ja! Qui - a quem me - ru - i - sti por -

lu - ja, al - le - lu - ja! Qui - a quem

lu - ja, al - le - lu - ja!

lu - ja, al - le - lu - ja!

lu - ja, al - le - lu - ja!

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**Musical Example 10, continued.**

13

ta - re, quem me - ru - i - sti por - ta - re, quem me - ru - i - sti, quem  
me - ru - i - sti por - ta - re, quem me - ru - i - sti por - ta - re, quem

17

me - ru - i - sti por - ta - re, al - le - lu - ja!

me - ru - i - sti, quem me - ru - i - sti por - ta - re, al - le - lu -

Al - le - lu - ja, al - le - lu - ja, al -

Al - le - lu - ja, al - le - lu - ja, al -

Al - le - lu - ja, al - le - lu - ja, al -

21

Re - sur - re - xit si - cut di - xit, re - sur - re - xit  
ja! Re - sur - re - xit si - cut di - xit, re -  
le - lu - ja!  
le - lu - ja!  
le - lu - ja!

The image shows a musical score for a vocal piece. It consists of four staves. The first two staves have lyrics underneath them. The third and fourth staves have lyrics underneath them, but the lyrics are repeated from the previous staves. The music is in a key with one flat (B-flat) and a 4/4 time signature. The tempo is marked 'Allegretto'. The score includes various musical notations such as notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte).

Musical Example 10, continued.

26

si - cut di - xit, al - le - lu - ja, al - le - lu -

- sur - re - xit si - cut di - xit, al - le - lu - ja, al - le - lu - ja, al -

Al - le - lu - ja, al - le - lu - ja, al -

Al - le - lu - ja, al - le - lu - ja, al -

Al - le - lu - ja, al - le - lu - ja, al -

30

*espress.* *p*

ja! O - ra pro no - bis De - - um, al - le - lu - ja! O - ra pro no - bis

le - lu - ja! le - lu - ja! le - lu - ja!

le - lu - ja!

34

o - ra pro no - bis De - um, o - ra pro no - bis De - - um, o - ra pro no - bis De - um, o -

De - - um, o - ra pro no - bis De - um, o -



Musical Example 10, continued.

38

De - um, al - le - lu - ja,

ra pro no - bis De - um, al - le - lu - ja,

Al - le - lu - ja, al - le - lu - ja, al - le -

Al - le - lu - ja, al - le - lu - ja, al - le -

Al - le - lu - ja, al - le - lu - ja, al - le -

Al - le - lu - ja, al - le - lu - ja, al - le -

42

al - le - lu - ja! Re - gi - na

al - le - lu - ja!

lu - ja, al - le - lu - ja, al - le - lu - ja!

lu - ja, al - le - lu - ja, al - le - lu - ja!

lu - ja, al - le - lu - ja, al - le - lu - ja!

lu - ja, al - le - lu - ja, al - le - lu - ja!

46

coe - li, re - gi - na coe - li, gau - de et lae - ta - re,

Re - gi - na coe - li, re - gi - na coe - li, gau - de et lae -

Gau - de et lae -

Gau - de et lae -

Musical Example 10, continued.

50

ta - re,  
ta - re, vir - go Ma - ri - a, vir - go Ma - ri - a,\_\_\_  
ta - re, vir - go Ma - ri - a, vir - go Ma - ri - a,\_\_\_  
Gau - de et lae - ta - re, vir - go Ma - ri - a, vir - go Ma - ri - a,\_\_\_  
Gau - de et lae - ta - re, vir - go Ma - ri - a, vir - go Ma - ri - a,\_\_\_

55

vir - go Ma - ri - a, qui - a, qui - a sur -  
vir - go Ma - ri - a, qui - a sur - re - xit, sur -  
ri - a,\_\_\_ vir - go Ma - ri - a, qui - a sur -  
ri - a,\_\_\_ vir - go Ma - ri - a, qui - a,\_\_\_

59

re - xit, sur - re - xit Do - mi - nus ve - ro, Do - mi - nus  
re - xit Do - mi - nus ve - ro, sur - re - xit Do - mi - nus  
re - xit, sur - re - xit Do - mi - nus ve - ro, sur - re - xit  
qui - a sur - re - xit, sur - re - xit Do - mi - nus ve - ro,\_\_\_

Musical Example 10, continued.<sup>81</sup>

63

ve - ro, Do - mi - nus, Do - mi - nus ve - ro,  
*dim.* *p*

ve - ro, Do - mi - nus, Do - mi - nus ve - ro,  
 Do - mi - nus ve - ro, Do - mi - nus, Do - mi - nus ve - ro,  
*dim.* *p*

Do - mi - nus ve - ro, Do - mi - nus, Do - mi - nus ve - ro,

68

al - le - lu - ja, al - le - lu -

al - le - lu - ja,  
 al - le - lu - ja, al - le - lu - ja, al - le - lu - ja, al - le -

al - le - lu - ja, al - le - lu - ja, al - le - lu - ja, al - le -  
 al - le - lu - ja, al - le - lu - ja, al - le - lu - ja, al - le -

al - le - lu - ja, al - le - lu - ja, al - le - lu - ja, al - le -

72

ja, al - le - lu - ja, al - le - lu - ja, al - le - lu - ja!

al - le - lu - ja, al - le - lu - ja, al - le - lu - ja!

lu - ja, al - le - lu - ja, al - le - lu - ja, al - le - lu - ja!

lu - ja, al - le - lu - ja, al - le - lu - ja, al - le - lu - ja!

lu - ja, al - le - lu - ja, al - le - lu - ja, al - le - lu - ja!

6

As a whole, Brahms's compositions for women's choruses excel both in number and significance. His treatment of the women's chorus summarized the eighteenth and nineteenth century achievements in female choral singing. As Table 7 shows, Brahms offered a greater number of compositions for women's

<sup>81</sup> Brahms, Johannes. "Regina Coeli, Op. 37, No. 3." edited by Robert Urmann, 6: [www.cpdll.org](http://www.cpdll.org).

choruses than Schubert and Schumann combined. His works paved the way for future composers of women's choral music.<sup>82</sup>

**Table 7. Brahms's Works for Women's Chorus**

Opus	Title/Forces	Text	Composed	Published	Premiere
12	Ave Maria, 4 female vv, orch/org	Bible	1858	1860/61	Hamburg December 2, 1859
14	8 Lieder und Romanzen, no. 8 Sehnsucht, 3 female vv	trad., in Kretzschmer and Zuccalmaglio	1859–62	1968	
17	[4] Gesänge, 3 female vv, 2 hn, hp		1860	1861	Hamburg, January 15, 1861
17	1-	F. Ruperti	1860	1861	Hamburg, January 15, 1861
17	2 Lied von Shakespeare	from W. Shakespeare: Twelfth Night, trans. A.W. von Schlegel	1860	1861	Hamburg, January 15, 1861
17	3 Der Gärtner	Eichendorff	1860	1861	Hamburg, January 15, 1861
17	4 Gesang aus Fingal	Ossian, trans. Herder	1860	1861	Hamburg, January 15, 1861
27	Psalm xiii, 3 female vv, org/pf, str ad lib	Bible, trans. Luther	1859	1864	Hamburg, September 19, 1859
Anh.I a/17	arr. of Schubert: Ellens Gesang II, d838, for S, 3 female vv, 4 hn, 3 bn	from W. Scott: The Lady of the Lake, trans. A. Storck	By 1873	1906	Vienna, March 23, 1873
22	[7] Marienlieder, 4 female vv		1859 (nos.1–2,	1940	

<sup>82</sup> Drinker, *Brahms and his Women's Choruses*, 90-117

			4–7), by 1860 (no.3)		
22	1 Der englische Gruss	trad. Lower- Rhenish, in Kretzschmer and Zuccalmaglio: Deutsche Volkslieder	1859	1940	
22	2 Marias Kirchgang	trad., Rhenish, in Kretzschmer and Zuccalmaglio	1859	1940	
22	3 Marias Wallfahrt	trad., Lower Rhenish, in Kretzschmer and Zuccalmaglio	By 1860	1940	
22	4 Der Jäger	trad., in L. Uhland, ed.: Alte hoch- und niederdeutsche Volkslieder	1860	1940	
22	5 Ruf zur Maria	trad., in Uhland	1860	1940	
22	6 Magdalena	trad., in Uhland	1860	1940	April 17
22	7 Marias Lob	trad., Lower Rhenish, in Kretzschmer and Zuccalmaglio	1860	1940	
37	Three Sacred Choruses, 4 female vv	Liturgical		1865	
37	1-	Liturgical	By 1859	1865	Hamburg, September 19, 1859
37	2-	Liturgical	By 1859	1865	Hamburg, September 19, 1859
37	3-	Liturgical	1863	1865	
41	Fünf Lieder no. 1, 4 female vv	Old Ger., in Uhland: Alte hoch- und niederdeutsche Volkslieder	1859-1862	1968	
41	Fünf Lieder no. 2, 4 female vv	C. Lemcke	1859-1862	1938	
44	Zwölf Lieder und Romanzen, 4 female vv, pf ad lib		1859-60	1866	

44	1 Minnelied	J.H. Voss	1859-60	1866	Hamburg, January 15 1861
44	2 Der Bräutigam	Eichendorff	1859-1860	1866	Hamburg, January 15 1861
44	3 Barcarole	trad. It., trans. K. Witte	1859-1860	1866	Hamburg, November 8, 1873
44	4 Fragen	trad. Slavonic, trans. A. Grün	1859-1860	1866	Basle, March 4, 1869
44	5 Die Müllerin	Uhland	1859-1860	1866	
44	6 Die Nonne	from P. Heyse: Der Jungbrunnen	1859-1860	1866	Vienna, March 11, 1885
44	7-	from P. Heyse: Der Jungbrunnen	1859-1860	1866	Vienna, March 11, 1885
44	8-	from P. Heyse: Der Jungbrunnen	1859-1860	1866	Vienna, March 11, 1885
44	9-	from P. Heyse: Der Jungbrunnen	1859-1860	1866	Vienna, March 11, 1885
44	10-	from P. Heyse: Der Jungbrunnen	1859-1860	1866	Basle, March 4, 1869
44	11 Die Braut	W. Müller	1859-1860	1866	Vienna, February 2, 1895
44	12 Märznacht	Uhland	1859-1860	1866	
44	No. 1 arr. For 3 female vv	J.H. Voss	1859-1862	1968	
44	No. 9 arr. For 3 female vv	from P. Heyse: Der Jungbrunnen	1859-1862		
47	Fünf Lieder, no. 3 Sonntag arr. for 3 female vv	in Uhland: <i>Alte ... Volkslieder</i>	By 1859- 1860		
48	Sieben Lieder no. 1, Der Gang zum Liebchen arr. for 3 female vv	from Des Knaben Wunderhorn			

62	Sieben Lieder no. 6 arr. For 4 female vv	from P. Heyse: Der Jungbrunnen	1859-1862	1938	
113	Thirteen Canons, 3-6 female vv			1891	
113	1 Göttlicher Morpheus, 4vv	J.W. von Goethe	By 1859- 1862	1891	
113	2 Grausam erweist sich Amor an mir, 3vv	Goethe	By 1859- 1862	1891	
113	3 Sitzt a schöns Vögerl aufm Dannabaum, 4vv	trad. Austrian, in Kretzschmer and Zuccalmaglio: <i>Deutsche Volkslieder</i>	By 1859- 1862	1891	
113	4 Schlaf, Kindlein, schlaf!, 3vv	trad. Westphalian, in Kretzschmer and Zuccalmaglio	By 1859- 1862	1891	
113	5 Wille wille will, 4vv	trad. Westphalian, in Kretzschmer and Zuccalmaglio	By 1859- 1861	1891	
113	6 So lange Schönheit wird bestehn, 4vv	Gk., trans. Hoffmann von Fallersleben	By 1859- 1862	1891	
113	7 Wenn die Klänge nahn und fliehen, 3vv	J. von Eichendorff	By 1868	1891	
113	8 Ein Gems auf dem Stein, 4vv	Eichendorff	By 1859- 1862	1891	
113	9 Ans Auge des Liebsten, 4vv	F. Rückert, after Hariri	By 1870	1891	
113	10 Leise Töne der Brust, 4vv	Rückert	By 1859- 1862	1891	
113	11 Ich weiss nicht was im Hain die Taube girret, 4vv	Rückert	By 1859- 1862	1891	
113	12 Wenn Kummer hätte zu töten Macht, 3vv	Rückert, after Hariri	By 1859- 1862	1891	

113	13 Einförmig ist der Liebe Gram, 6vv	Rückert, after Hāfis		1891	
Woo 24 posth	Grausam erweist sich Amor, 4 female vv	Goethe	by 1863	1927	
Woo 26 posth	O wie sanft, 4 female vv	G.F. Daumer	late 1860s – early 1870s	1908	
Woo 36 posth	8 deutsche Volkslieder arr. for 3 and 4 female vv		1859-1862	1938	
Woo 36 posth	1 Totenklage		1859-1862	1938	
Woo 36 posth	2 Minnelied		1859-1862	1938	
Woo 36 posth	3 Der tote Knabe		1859-1862	1938	
Woo 36 posth	4 Ich hab die Nacht geträumet		1859-1862	1938	
Woo 36 posth	5 Altdeutsches Minnelied		1859-1862	1938	
Woo 36 posth	6 Es waren zwei Königskinder		1859-1862	1938	
Woo 36 posth	7 Spannung		1859-1862	1938	
Woo 36 posth	8 Drei Vögelein		1859-1862	1938	
Woo 37 posth	16 deutsche Volkslieder, arr. for 3 and 4 female vv		1859-1862	1964	
Woo 37 posth	1 Schwesterlein		1859-1862	1964	
Woo 37 posth	2 Ich hörte ein Sichlein rauschen		1859-1862	1964	



Woo 37 posth	3 Der Ritter und die Feine		1859-1862	1964	
Woo 37 posth	4 Ich stand auf hohem Berge		1859-1862	1964	
Woo 37 posth	5 Gunhilde		1859-1862	1964	
Woo 37 posth	6 Der bucklichte Fiedler		1859-1862	1964	
Woo 37 posth	7 Die Versuchung		1859-1862	1964	
Woo 37 posth	8 Altes Minnelied		1859-1862	1964	
Woo 37 posth	9 Die Wollust in den Maien		1859-1862	1964	
Woo 37 posth	10 Trennung		1859-1862	1964	
Woo 37 posth	11 Der Jäger		1859-1862	1964	
Woo 37 posth	12 Scheiden		1859-1862	1964	
Woo 37 posth	13 Zu Strassburg auf der Schanz		1859-1862	1964	
Woo 37 posth	14 Wach auf mein Hort		1859-1862	1964	
Woo 37 posth	15 Der Ritter		1859-1862	1964	
Woo 37 posth	16 Ständchen		1859-1862	1964	
Woo 38 posth	20 deutsche Volkslieder,		1859-1862	1968	

	arr. for 3 and 4 female vv				
Woo 38 posth	1 Die Entführung		1859-1862	1968	
Woo 38 posth	2 Gang zur Liebsten		1859-1862	1968	
Woo 38 posth	3 Schifferlied		1859-1862	1968	
Woo 38 posth	4 Erlaube mir, feins Mädchen		1859-1862	1968	
Woo 38 posth	5 Schnitter Tod		1859-1862	1968	
Woo 38 posth	6 Die Bernauerin		1859-1862	1968	
Woo 38 posth	7 Das Lied vom eifersüchtigen Knabe		1859-1862	1968	
Woo 38 posth	8 Der Baum in Odenwald		1859-1862	1968	
Woo 38 posth	9 Des Markgrafen Töchterlein		1859-1862	1968	
Woo 38 posth	10 Die stolze Jüdin		1859-1862	1968	
Woo 38 posth	11 Der Zimmergesell		1859-1862	1968	
Woo 38 posth	12 Liebeslied		1859-1862	1968	
Woo 38 posth	13 Heimliche Liebe		1859-1862	1968	
Woo 38 posth	14 Altes Liebeslied		1859-1862	1968	
Woo 38 posth	15 Dauernde Liebe		1859-1862	1968	

Woo 38 posth	16 Während der Trennung		1859-1862	1968	
Woo 38 posth	17 Morgen muss ich fort von hier		1859-1862	1968	
Woo 38 posth	18 Scheiden		1859-1862	1968	
Woo 38 posth	19 Vor dem Fenster		1859-1862	1968	
Woo 38 posth	20 Ständchen		1859-1862	1968	

## Chapter 7: Some Concluding Notes for the Modern Conductor

Understanding how the women's choral movement emerged in Germany changed how I will direct women's choirs in the future. I believe that a choral group only grows by owning its history. Unlike the nineteenth century, treble and women's choirs are very common today. Choral music written for women's groups is also used in children's choirs as well as ensembles in churches, secondary schools, colleges and volunteer organizations. Currently we also find several semi-professional and professional women choirs in residence at institutions all over the world. Because of the greater demand for women's choral music in contemporary choral practice, much repertoire has been written and edited for women since the nineteenth century.

Programming for women's choirs has always been problematic because of the high timbre of the ensemble. In many compositions there is a lack of a darker color, and critics have often complained that many women's choral pieces end up sounding the same. At the same time, when teaching repertoire that fully explores the female lower voice, such as the music of Brahms and some of his contemporaries, the conductor must treat the alto voices with care during low extended phrases.

The director must be informed of as much repertoire, unpublished and published, that is available. This is necessary both for the vocal health of the choir, and the education and entertainment of the

audience through engaging programs that keep their interest. In this regard, the possibility of adapting music originally composed for mixed choirs or as solo lieder must be considered. The practices used by Brahms himself can serve as a canonic reference for standards of selection and historical performance practice.

I also am amazed at the wealth of repertoire that is just waiting to be published. This paper aims to provide a first point of reference for the conductor, but many of the pieces listed in the tables are not published commercially or are no longer available to be purchased. In addition to this, the Choral Public Domain Library at [www.cpdll.org](http://www.cpdll.org), is in great need of more submissions of women's choral music. When looking for a piece for a compelling program, it is hoped that these tables provide a reference to the history of the piece and a starting point for editing your own version, perhaps from the collected works in the library or from examination of the manuscript.

This guide may provide the impetus to encourage discussion about how artistic activity and especially singing in women's choirs can be a useful tool for the advancement of women's rights and to help build young women's self-esteem. Although women have gained many more freedoms than were available to the women of the 19<sup>th</sup> century, there are still many disparities between the advantages given to the different sexes in our country and around the world. Being in an women's choir allows women to take leadership roles and participate fully without fear of falling short in front of the other sex. It also provides a sense of unity and bonding that is unique to that type of group. Performing new works by women composers, designing creative and informed programming that connects to community concerns, and engaging with high quality music in an atmosphere that promotes empowerment can give tools to women of all ages for success in both musical and non-musical endeavors. It can certainly lead to successful choral programs in any institution. The future of women's choirs is bright indeed.

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